University of Alberta

The Musical Lives of Children: A Missing Perspective in Elementary School Music

by

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of the requirements for the degree of Doctor of Philosophy

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Abstract

The purpose of this study was to inquire into how children experienced music in their daily lives, both in- and out-of-school and interpret the interplay between the two contexts. Data was collected utilizing a two-phase, three-month ethnographically-framed study in a large, western Canadian city with 20, Grade 2/3 children. During phase one, the researcher attended to the children's music-making in multiple spaces in and around the school using the tools of participant observation, fieldnotes, informal conversations, individual interviews, student writing, and capturing photographic images of school life and musical activity. Phase two commenced during the third month, focusing on collecting similar data on the musical experiences of three individual girls and their families outside of school. Additional research tools during phase two included individual student journals and interviews with the mothers of the three children.

Central to the inquiry was the researcher's sensitivity toward building a relationship of trust with the participants, viewing the children as an integral part of the research process. This included attentive listening to children's voices while living alongside children and families both in- and out-of-school. The researcher situated herself such that she could honour their perspectives in ways that were respectful to their lived stories of musical experiences.

The data was analyzed and interpreted through a five-layer process. This included the writing of four narratives, one for storying the in-school musical experiences and one for each of the three girls' out-of-school music-making. These narratives, shaped as fictionalized dialogues between the researcher and participants, became the lens through which to interpret the interplay between the children's in- and out-of-school music experiences.

Findings revealed children engaged in spontaneous, informal music-making in multiple spaces. Conversations with the children clearly indicated a discernable difference between their in- and out-of-school music experiences, leading to a recognizable lack of interplay in these two contexts. Such findings encourage elementary music educators to consider facilitating opportunities to enhance the possibilities for interplay, leading to increasingly meaningful music experiences for all children. Children's voices need to be welcomed, honoured, and celebrated as integral components of imagining future possibilities in elementary music curricula.

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CHAPTER ONE

BEGINNINGS

Introduction

Children engage daily in a variety of musical experiences. These experiences infuse children's individuality given that "music permeates our very identities" (Campbell, 2004, p. 2). Such music is meaningful in the lives of children as it "defines, represents, symbolizes, expresses, constructs, mobilizes, incites, controls, transforms, unites, and so much more" (Wade, 2004, p. 15). Graham (2000) noted that children live in a world of music—such sounds lull children to sleep, provide background for activities, accompany play, and are integrated in television, video games, and computer programs.

Bartel (2004) observed that there may be a fundamental underlying assumption in the profession of music education that "music is learned formally in school or in lessons" (p. xiii). If this is true, teachers enacting this belief in their daily classroom work have the potential to deny children their personal "expressions and thoughts about their lives and their place in contemporary society" (Buller Peters, 2004, p. 11). Further, they may force children to separate personal music experiences from school experiences. Such denial can send "a message to students that music in school is not for or about them—their ideas, their relationships, their identity, and everyday life" (Buller Peters, p. 11).

As Woodford (2005) discussed, the types of musical drills and practices sometimes common in school music "seldom have much connection to lived experience" (p. 85). Authors including Stauffer (2002), Barrett (2005), and Green (2005) add support, suggesting the necessity of reconceptualizing school music curricula to consider placing children's musical experiences at the heart of music education. Jorgensen (2003) further emphasized the importance of relating music to the lived experience of students. She noted that some areas of the curricula cannot be pre-planned: "They need to be improvised in response to events that contextualise them" (p. 209). Subsequently, Smithrim and Upitis (2004) have suggested that as a profession, music educators ought to begin to inquire into such practices through reflecting on what types of in-school musical experiences would affect students' out-of-school and in-school lives.

These thoughts reinforce my own initial reflections on my previous elementary music education teaching practices. As a teacher, I was frequently intrigued by children's personal interests in music outside of school and how children saw music as an important component of their lives. This made me wonder how others in the field of music education were attempting to guide children through meaningful music experiences in school that were connected to their individual ways of knowing music.

As I think back to when I entered the profession 11 years ago as an elementary school music teacher, I remember often feeling very busy teaching 450 children between two schools. I remember the franticness of the expectations for running two music programs simultaneously. I often wondered if I was doing a *good* job. During my first 4 years of public school teaching, at a broader level, I began to think about how I paid attention to children's musical interests and whether or not I felt I had the time to share and talk with them. Most importantly, I wondered if I listened to their thoughts and feelings about music. These thoughts propelled me forward into graduate study and I carried this interest with me throughout my time as a graduate student, in both my master's and doctoral programs. As I further conceptualized my thoughts around my research interest, I began to ask questions such as: Did I attentively listen to the children I taught? If I did listen to children, what did I do with that information to enhance my teaching and their learning? Given their busy schedules, do elementary music teachers have time to listen to children? How do children contribute to curricular choices? Why do many children experience music so differently in their out-of-school and in-school places? Where are children's voices in the formation of elementary music curricula? As a whole, what is the music education profession doing to address the need of listening to children? All of these questions have impacted the development of my current research interest. As I began to think about these questions, I recognized the importance of realizing how all of my own musical experiences, both personally and professionally, have led me to my current inquiry.

Significance to the Field

The literature in the field of music education ponders these issues as well. For example, traditionally, objectives in music education have been described as *top-down*, with teachers and society at the top and students at the bottom (Colwell & Wing, 2004). "This distinction is not always helpful, as students are members of society and society is influenced, especially in recent decades, by what children want" (p. 105). Zenker (2004) claimed that these top-down approaches have intimidated children so that they feel unable to offer their opinions freely. She suggested that other, non-standard ways of interacting with music including "true student imagination, personal experiences, and student opinion" (Zenker, p. 132) ought to be considered.

John (2004) supported such contentions when she observed that elementary music curricula are frequently derived from outdated models of child development. She suggested that they often do not take into account the emotional and affective considerations that form the foundation for all music learning. Accordingly, shifting the focus would "require a major departure from traditional approaches to curriculum making that resemble teacher-proof curricula" (p. 264).

Reimer (2003) pointed out that a limited scope of music education causes us to serve few students, with few options, and with restricted kinds of music. As a result, there becomes "a limited number of ways to develop musical creativities and intelligences" (p. 297). These ideas connect to what Bartel (2004) referred to as the *music education paradigm*, which "assumes we will teach children to identify, label, describe, compare, analyze, criticize, but not to allow them to revel, emote, respond, relish, cherish, treasure, or enjoy" (p. xiv). Such assumptions leave little room for embracing more informal and non-linear ways of learning (Buller Peters, 2004). Zenker (2004) contended that we might be able to embrace these ways by opening up the classroom repertoire. She suggested that a point of departure might be to commence with children's prior knowledge and integrate themes from their favourite television shows or computer games within the music classroom.

Campbell (1998) and Small (1998) have indicated that music-making is varied and personal for each individual. Accordingly, listening to the perspectives of children in relation to their experiences with music could be foundational to the kind of reconceptualizing of elementary music curricula called for by Stauffer (2002), Jorgensen (2003), Reimer (2003), Barrett (2005), Bartel (2004), Buller Peters (2004), John (2004), and Green (2005). Such discussion reinforces the necessity to consider the importance of connecting children's daily music experiences with the process of teaching and learning elementary school music. Imagining such possibilities would require teachers to be in solidarity with children, listening and taking the time to understand their importance, not just the school's values (Chang & Rosiek, 2003).

Research studies on children's experiences in other subject areas such as mathematics (D'Ambrosio, 2001; Nunes, Schliemann, & Carraher, 1993; Zaslavsky, 1998) or language arts (Anning, 2003; Brooker, 2002; Gunn, Simmons, & Kameenui, 1995; Martello, 2004; Michel, 1994; Taylor, 1983) have begun to build a body of literature in this regard. By paying attention to children's experiences, such research has determined that a disconnect often exists between children's out-of-school and in-school experiences in both mathematics and language arts with very little interplay between the two contexts. As a result, greater attention is now being directed toward making connections between children's out-of-school experiences in mathematics and language arts with the teaching and learning process in schools.

Unfortunately, although there is increased discussion in the general educational literature concerning the value of listening to the voices of children (Dahlberg, Moss, & Pence, 1999; Greene & Hogan, 2005; Greig & Taylor, 2004), little research has been conducted in reference to how or where children's perspectives regarding their musical experiences are represented in- and out-of-school contexts. Various authors including Holmes (1998), James, Jenks, and Prout (1998), Schwartzman (2001), Mayall (2002), Corsaro (2005), and Greene and Hill (2005) have suggested that children in many societies are valued only for their potentials and for whom they will grow up to be, while their present perspectives and experiences are given little consideration. "The assumption has long been held that children are either unable or unentitled to have a point of view" (Greig & Taylor, p. 46). These authors further stated that listening to the voices and views of children is one of the most neglected aspects of research: "It has been too long assumed that children have little to add to research that is valid" (p. 81). However, in the past decade or two these ideas are beginning to be reconsidered as societies recognize that "children have rights which are specific and which dictate that they should be consulted in matters which affect them" (p. 145). Hearing and responding to children's viewpoints about experiencing music may provide adults with the key to better understanding the complexity of children's own music-making, both in- and out-of-school.

According to Campbell (1998), most ethnographic studies in music that have explored music experiences in the lives of individuals have focused on the experiences of adults (Crafts, Cavicchi, & Keil, 1993; Livingston, Russell, Ward, & Nettl, 1993) and often ignored the viewpoints of children. Campbell suggested that elementary school children's perspectives on their musical lives have been treated as mere afterthoughts and are often placed on the fringes of the literature. Moreover, research in education has often taken place in formal educational settings (Graue & Walsh, 1998). This is grounded in the assumption that children learn music in school and research largely has not attended to areas outside the classroom, where music-making often occurs.

Ethnographic studies in music education that have explored children's music-making have investigated specific activities such as musical play (Corso, 2003; Merrill-Mirsky, 1988), children's musical games (Marsh, 1997; Opie & Opie, 1985; Riddell, 1990), constructing music praxis with children (Dvorin-Spross, 2005), or pop music influences (Minks, 1999). Although these studies have provided a lens through which to begin to get a glimpse into children's musical behaviours, Campbell (1998) was one of the first to directly address the importance of attending to children's musical experiences in their daily lives.

Situating Myself in the Research Inquiry

As I have formulated my research inquiry, I am intrigued to recollect some of my music teaching experiences and childhood experiences of music. Hale Hankins (1998) noted the importance of the researcher acknowledging personal experiences in order to claim a voice in the research. She reflected on this when she explained that, "Events remembered from the past are, as a rule, not written into research reports, but I believe that they are a part of all our questions" (p. 81). I, too, feel that my own experiences are integral in helping me to formulate my research questions.

To better understand how I was personally connected to my research, I looked back to my Master of Education writing (Griffin, 2002), which included a section concerning my journey towards becoming a music educator. Further to this, throughout my doctoral coursework, I had the opportunity to engage in an enlightening writing experience about this topic with my mother. As Hale Hankins (1998) described the process, for me "writing my memoirs became a time when I allowed myself to listen to the wholeness of my life rather than just the present moment" (p. 84). This recollection helped me to return to my earliest memories of my own childhood musical experiences allowing me to understand more deeply how these experiences have shaped my research interest in studying children's experiences of music.

Because I am an adult now looking back upon these experiences, I began to wonder how others closest to me might envision my musical life over the years. Accordingly, I asked my mother to write her perceptions about the importance of music in my life. Throughout this experience of looking at my writing alongside my mother's writing, I began to see how my life has been influenced by my experiences with music. Interestingly, there were times when our stories overlapped, while there were other occasions when they differed. In order to provide a context, I share some fragments from our writing. I begin by looking at a piece taken from my master's writing (Griffin, 2002), entitled *Music as Centre of My Childhood.*

> From the time I was a little girl, I always remember being around music. I recall my mother singing to me as I rocked upon her knee and hearing my father whistle in the yard as he went about his farming chores. At the age of 5, I began stepdancing lessons and at the age of 6, I enrolled in piano lessons. There were countless hours of practice as I would turn on the stereo and tap my feet on the

> piece of plywood on the living room floor or tinkle my little fingers on the ivories of our piano in the dining room. (pp. 2–3)

My mom expanded upon these early recollections by providing additional detail.

> In the very beginning as an infant on my knee, Shelley did not want me to sing or hum or tune to her when she was being rocked. She only wanted quiet time sucking her thumb with her security blanket. She would say, "No singing, no humming, no tuning, Mommy." Around the age of 3–4 years, Shelley began singing herself. In her preschool years, Shelley was a great pretender. She would use a make-shift microphone and sing pretending that she was on stage. She liked to sing "Jingle Bells," "Jolly Old St. Nicholas," "Mary Had a Little Lamb," "Six Little Duckies," etc. These are recorded on cassette tapes. She developed a love for local folk songs about age 6. Singing was also a family tradition when we would be driving in the car. We would all sing together. After Shelley learned to play the piano, our family would often gather around and have a singsong. We did this especially at Christmas time. At 5 years of age, Shelley started taking stepdancing lessons Scottish style with the MacKinnons from Richmond, P.E.I. Her older sister, Kathy Ann, age 7 years, started at the same time. Shelley fully enjoyed dancing and had perfect rhythm. A highlight experience of her delight was dancing on the *Top of the Clock* television show—CBC Charlottetown. After taking the Scottish style of dancing lessons for many years, she decided to take the Acadian stepdancing style lessons for about 2 years. This was great for her because she had learned so much body control with the Scottish style. She was

> able to adapt to the Acadian style with ease. If things got dull, Shelley would haul out the piece of plywood, put on her dance shoes and dance some strathspeys, reels, and jigs to taped music. Just before the age of 7 years, Shelley began taking piano lessons from her elementary school music teacher. Shelley thoroughly loved playing the piano. She never had to be told that she should practice her piano lesson. She automatically had that as one of her daily priorities to do. Her first piano teacher once told me that Shelley would be the musician in the family. (C. M. Griffin, personal communication, March 2005)

As I look at these pieces of writing and think back to my earliest recollections of music in my life, it seems as if music was always present. I simply do not remember not having music in my life. The overlap and interplay between my mother's writing and my own writing helped me to better understand my recollections of music versus my mother's knowing of how she saw me experiencing music as a child. The writing also confirmed the significance of my family in how I came to know music. My parents provided a great deal of musical support and encouragement. It was because of them that I was afforded the opportunities to enrol in private dance and piano lessons. My mother pointed out that she and my father felt it was necessary to encourage my sister and me to pursue music if we expressed an interest.

> It was her dad's great desire to see his daughters achieve in music if they showed a desire and ability. This desire was certainly shared by their mother as well. Both her mom and dad sang in the church choir and I believe this may have set a good example as Shelley was automatically a choir member too because we

> carried her as an infant in our arms to choir each Sunday. She always continued the practice throughout her growing up years. (C. M. Griffin, personal communication, March 2005)

Further in her writing, my mom mentioned that in elementary school, I played the recorder and was involved in the school choir. In my writing, I indicated that I recalled excitement in accomplishing new musical skills and feeling pride in being able to answer questions asked by my elementary music teacher. In our stories, we both shared that I began playing flute in junior high and became a member of the concert band. I spoke of an experience that emerged as a result of my flute playing in junior high.

> At this time, my junior high band teacher approached me to tutor a flute student who had a visual impairment. This challenging opportunity allowed me to feel confident about my musical skills, since my band teacher believed in my ability to assist someone else. By Grade 11, I began to teach private piano, and I had decided I would enter music in university to study piano and flute. (Griffin, 2002, p. 4)

Pondering Side-By-Side Stories

As I look now at the fragments of these musical stories side-by-side, I am intrigued by what was said and also by what was not said. I am intrigued by how little was told about my early schooling experiences of music. Other than a mention of the fact that I played recorder, sang in choir, and became a member in the concert band, there was little reference to my schooling experiences of music. This caused me to think about the interplay between my in- and out-of-school music experiences. I began to reflect on the impact that my in-school experiences had on my musical interests. How did they affect me? Looking back on my childhood, my out-of-school experiences are more prominent in my mind as significant contributors to my musical growth. Further to this, I recognize that my musical experiences out of the context of school were central in fostering my desire to continue to study music at the post-secondary level. However, I also realize that because of my schooling experiences, I was provided with opportunities to increase and expand my musical knowing.

Consequently, as a researcher, this makes me cognizant of being aware of and sensitive to the out-of-school experiences that influence children in their musical knowing. It is necessary for me to pay attention to this as I attend to how children experience music in their everyday lives. How might I see their musical experiences in relation to how I remember music in my own childhood? How might I see these stories side-by-side?

Contemplating these experiences also made me wonder about how children might feel about sharing their musical lives. As I reminisce about my own memories, I do not ever recall being asked about my experiences of music or what music meant to me in my daily life. I wonder how I might have felt if someone had shown interest in my musical knowing. How might children react to my showing interest in their musical knowing?

In addition to discussing my early journey towards becoming a music educator in my master's work (Griffin, 2002), my current inquiry also builds upon and expands the larger portion of my master's work which included a critical analysis of literature in the field of philosophy of music education. As part of this analysis, I searched for writings focused on the child's perspective on the value of music at the elementary school level. The review of literature revealed a significant gap in this area. Undoubtedly, my interest in the wonders of listening to the child's voice and paying attention to the ways in which children experience music in their daily lives is brought to life by the following challenge: "We have surprisingly little information from research on what I view as one of the principal topics within our professional realm: children's own music, their informal acquisition of a repertoire, their socialization through and enculturation in music" (Campbell, 1999, p. 8). I continue to be inspired by the fact that there appears to be little research on what I believe to be a cornerstone of the teaching and learning of elementary music. Therefore, it is due time for children's views to be documented so that further insight can be provided concerning elementary music curricula. Children's perspectives need to be heard and their voices acknowledged as a central catalyst in informing the planning, enacting, and experiencing of music curricula.

Theoretical Underpinnings

Social Constructionism

Situated within the theory of *social constructionism* where knowledge is constructed socially, my desire to look deeper into the musical experiences of children is informed by the works of Dewey (1938), Dahlberg et al. (1999), Clandinin and Connelly (2000), Schwandt (2000), Packer and Goicoechea (2000), Hruby (2001), Davis (2004), and Greene and Hogan (2005). Social constructionism values the voices of children and acknowledges the importance of constructing knowledge in relation with others.

Dahlberg et al. (1999), Schwandt (2000), Hruby (2001), and Davis (2004) concurred that social constructionism is a social process and does not exist apart from the individual's involvement in the world. Dahlberg et al. offered further detail in this regard.

> [T]he world is always *our* world, understood or constructed by ourselves, not in isolation but as part of a community of human agents, and through our active interaction and participation with other people in that community. For these reasons, knowledge and its construction is always context-specific and value-laden, challenging the modernist belief in universal truths and scientific neutrality. (p. 23)

Therefore, from the point of view of social constructionism, knowing is not passive because the mind is active in the construction of knowledge (Schwandt, 2000). "Learning is thus seen mainly in terms of socialization or enculturation—that is, of *embodying* collectively established sensibilities" (Davis, 2004, p. 204). These sensibilities acknowledge the importance of language, culture, and history as a part of the learning process.

Because the terms *social constructivism* and *social constructionism* are frequently used interchangeably and synonymously, distinctions between the two are often blurred. Dahlberg et al. (1999) pointed out that "Both view the child as active and flexible and expect the pedagogue to start from the child's everyday understanding and construction of the surrounding world" (p. 55). They contended that from a constructivist perspective, however, knowledge appears to be absolute, unchangeable, and independent of experience. By contrast, a constructionist perspective would allow the child the opportunity to "produce alternative constructions before encountering scientifically accepted constructions" (p. 55).

Hruby (2001) pointed out the importance of differentiating between constructivism and constructionism. While he suggested that it is no easy matter, it is useful to make a distinction. "If every attempt to explain understanding—from cognitive processes, to developmental transactions, to social dialectic, to deconstructions of discourse form—is labeled constructivism, then what is not?" (p. 60). He viewed the former as a psychological description, while the latter is seen as a sociological description. Constructivism tends to focus its description on knowledge formation in the head, whereas constructionism deals with knowledge formation outside the head between participants in social relationship. "Constructionism, by contrast, may be usefully understood as being about the way knowledge is constructed by, for, and between members of a discursively mediated community" (p. 51). Packer and Goicoechea (2000) further supported these ideas when they described how tenets of constructivism carry with them hidden ontological claims about perceptions of truth in the world. "Less noted are the ontological assumptions that constructivism also entails" (p. 228). Constructionism, on the other hand, tends to leave the question of reality unanswered, allowing space for interpretation.

These differences reinforce the decision to ground this study in social constructionism in order to fully honour the perception that children come to their experiences in schooling with prior knowledge and experiences of music which they have socially constructed. From this perspective, experiencing music is different for each child, so it is necessary to be increasingly sensitive to the variety of ways in which children come to know music. Thus, it seems appropriate that plans for the devising of curricula should be conceived around embracing what children already know.

Experience

My inquiry is also based on acknowledging the value of *experience*. Dewey (1938) believed that there is a dynamic interaction and organic connection between education and personal experience. He suggested that every experience is a moving force and it becomes yet another experience "because of a transaction taking place between an individual and what, at the time, constitutes his environment" (p. 43). Given that experience does not exclusively happen inside an individual's body and mind, Dewey acknowledged the influence of factors outside the person that shape experience. "There are sources outside an individual which give rise to experience. It is constantly fed from these springs" (p. 40). These factors have some bearing on what Dewey has referred to as the *principle of continuity* which "means that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after" (p. 35). The quality of further experiences is affected by previous experiences.

Building upon Dewey's philosophical notions, Clandinin and Connelly (2000) have also embraced the importance of studying experience in educational research. They noted that narrative thinking is a key form of experience and in turn provides a means to represent and understand experience. They articulated that, "Experience happens narratively" (p. 19).

Greene and Hill (2005) acknowledged the necessity of research methodologies that allow for accessing and understanding children's experiential life. Taking an interest in children's experiences reflects a perspective that respects children and promotes their entitlement in society. These authors confirmed that, "The researcher who values children's perspectives and wishes to understand their lived experience will be motivated to find out more about how children understand and interpret, negotiate and feel about their daily lives" (p. 3).

In relation to musical activities, it is necessary to become more aware of the multiple ways in which children experience music in their lives. These experiences can occur outside the classroom, the school, or the school yard, in children's homes, and in their communities. These spaces of music-making call for research concerning what children have learned in these varied contexts.

Attentive Listening

My interest in pursuing this line of inquiry has also been influenced by the notion of *attentive listening* since it is an integral component of how children socially construct and share their experiences of their musical knowing. Listening is a means of stimulating further thought and mutual understanding. Davis, Sumara, and Luce-Kapler's (2000) words supported this idea. "If anything, teaching becomes more about attentive response—of listening—to the complexities and the possibilities that present themselves in a classroom of learners" (p. 93).

Further to this, Aoki (1993) suggested that educators need to continue to listen in "sites of openness between and among the multitude of curricula" (p. 267). Such sites are spaces that allow for sounds to resonate from various vantage points. Aoki referred to such points as *multiplicity*. Although multiplicity may most obviously grow from the middle, it should also include listening to those sounds and voices that lie on the periphery. The voices that count are not necessarily those that are solely seen in the middle. Multiplicity must embrace and be inclusive of numerous perspectives.

Clandinin and Connelly (2000) suggested that this type of listening involves both the researcher and the participant. The inquiry process becomes,

> a collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieus. An inquirer enters this matrix in the midst and progresses in this same spirit, concluding the inquiry still in the midst of living and telling, reliving and retelling, the stories of the experiences that make up people's lives, both individual and social. (p. 20)

As Michel (1994) pointed out, the art of listening is the central catalyst in being able to better comprehend the connections that children make as they learn. "To gather really useful information from children, one must be willing to engage in long-term conversations, provide open-ended questions, and become a very skillful listener" (p. 28).

As a researcher, I feel compelled to provide and nurture opportunities for students to begin telling their musical stories and sharing them with students whose stories might be nested in other ways of knowing music. As Greene (1993) observed, it is fundamental to be open to the possibility of revising these stories by becoming mindful of the lived experiences that lie at the margin, in the centre, or somewhere in between.

Research Questions

In view of these thoughts, it becomes evident that it is essential to attend to children's perspectives in relation to their musical experiences. It appears that up until now, their voices have not played as important a role as may be possible in the formation of elementary music curricula. Accordingly, the research questions guiding my inquiry are intended to address this absence by beginning to gather data regarding the foundational questions necessary for building a future partnership between children's perspectives and curricula development. These are: *1) How do children experience music in their daily lives?* and 2*) How do children's musical experiences in their daily lives interplay with their in-school music experiences?* Through such questions, my inquiry focuses on learning about children's perspectives on their daily musical experiences, while also examining how such experiences interplay with children's in-school music experiences. By attending to this space, I hope to gain insights into moments of celebration and tension in relation to children's musical knowing.

It is helpful to clarify how specific terms are used in this inquiry. I refer to *in-school* and *out-of-school music experiences*. I utilize the term *music experiences* to encompass any type of engagement with music including music-making, creating music, or listening to music. The *in-school* spaces where such activity will be noted include the regular Grade 2/3 classroom, formal group music classes, as well as other contexts such as physical education time, computer lab time, recess, lunch time, or outdoor play. For the purpose of the study, the *out-of-school* spaces refer to places outside of the school context where children may engage in music experiences. This includes, but is not limited to, listening to music at home or in the car, family involvement with music, attending musical performances, private music lessons, or practice of music outside of school.

Limitations

In this research inquiry, it is essential to be aware that the study is limited to one Grade 2/3 classroom of students at one school in a western Canadian city. This school has a strong home/school connection underlying its philosophy. This is fitting for my research since I am exploring children's musical experiences in both the home and school context. The children in this setting frequently converse with adult researchers who enter the classroom. Accordingly, this context is appropriate given the nature of the research.

The research is also limited by my ability to formulate trusting relationships with the children and teachers in the ongoing inquiry process. My capability to interpret the findings and recreate the experiences in the field through the use of narratives is based upon the conceptual understandings that I have formulated around the conduct and writing of research. Therefore, the reader should understand that as the researcher in this inquiry, I am the sole instrument through which the data is collected and interpreted.

During the inquiry process, I will attempt to remain aware of my own childhood musical experiences because they shape my interpretations of the data. In addition, I carry my own experiences of studying and teaching music privately and publicly in the school context as a music specialist. As I interact and converse with the children in my study, I ought to be mindful of the language that I have acquired regarding music. These matters cause me to think about what limitations these experiences have for me as a researcher while I inquire into the lives of children and attempt to understand and represent their experiences. Clandinin and Connelly (2000) shared that, "This telling of ourselves, this meeting of ourselves in the past through inquiry, makes clear that as inquirers we, too, are part of the parade. We have helped make the world in which we find ourselves" (p. 61).

As I think about how my personal experiences have moulded my perceptions as an educator, I am reminded of Dewey's (1938) words when he eloquently stated that, "every experience lives on in further experiences" (p. 27). Throughout the inquiry, I will endeavour to remain wakeful (Clandinin & Connelly, 2000) to the experiences that lie on the boundaries of the children's lives. Further to this, I will ponder how to remain wakeful to the writing of such stories that have moulded them.

Most of all, as a researcher, I need to be conscious of *all* of these personal experiences which shape and limit my interpretation of the experiences of others. These considerations are an essential part of coming to understand the research process. Greene and Hill (2005) so thoughtfully reflected upon such matters:

> As we set out to research children's experiences we must add analysis of this extra layer of interpretation to the interpretation that is at the heart of experience itself. As adults we bring to our encounters with children a particular package of attitudes and feelings, constructed through our own personal childhood history and our contemporary perspective on childhood, often coloured by one or more of the various prevailing ideologies of childhood. (p. 8)

CHAPTER TWO

RELATED LITERATURE

Canadian Elementary Music Education

In order to offer a context for my research inquiry, it is helpful to provide an overview of some common practices in Canadian elementary music classrooms. While music instruction undoubtedly differs from school to school and from province to province, many Canadian elementary music education programs are influenced by the philosophical grounding provided by three significant music education leaders: Émile Jaques-Dalcroze (Campbell & Scott-Kassner, 2006), Zoltán Kodály (Choksy, 1999), and Carl Orff (Frazee & Kreuter, 1987). Respectively, their focus on sound-before-symbol teaching process (Montgomery, 2002) through utilizing movement, singing, and playing classroom instruments has helped to inform elementary music education curricula by assisting music educators with philosophical grounding on which to base their elementary music education programs. From classroom to classroom, these underpinnings are embraced differently. Some educators are strongly rooted in the work of one music education leader, while others provide a blended balance, influenced by the work of all three philosophies.

Overarching these three philosophical underpinnings, much of Canadian elementary music instruction is focused on leading children toward successful music experiences through building musical understanding, defined as "the ability to think and act musically with personal meaning" (Montgomery, 2002, p. 4). Such a curricular goal involves having children experience music with awareness of the elements of music including beat, tempo, metre, rhythm, pitch, dynamics, timbre, form, texture, harmony, and expression. Attending to the elements of music is enhanced in the music classroom by engaging children in a balance of musical behaviours such as singing, reading, writing, playing, composing, improvising, listening, moving, analyzing, and reflecting. Across Canada, music educators employ a variety of these behaviours in their music teaching. In some instances, there is a stronger focus on a few behaviours, while in other contexts, music educators lead children in a balanced program, inclusive of all musical behaviours.

In addition, Canadian elementary music educators are guided by provincial curriculum documents that assist them in leading children toward successful music experiences in the elementary classroom. These documents generally provide an outline of learner expectations in conceptual and skill areas in music, organized at progressively more advanced levels as children proceed from Grades 1 to 6. Across Canada, there is a common focus on the development of children's music creativity as music is encountered through performing, composing, and listening activities.

While addressing the individual provincial curriculum documents, the overall goal of many Canadian elementary music education programs becomes one of combining the document with the philosophical underpinnings outlined by the three music education leaders in a way that leads to developing the curricular goal of building musical understanding as children develop competency with musical elements and behaviours.

In the province in which my research study took place, teachers follow an elementary music curriculum document which is organized around specific learner objectives to be carried out in Grades 1 through 6. These expectations are organized into an easy-to-complex sequence of concepts and skills for each respective grade. Conceptual areas include the study of musical elements such as rhythm, melody, harmony, form, and expression. Skill areas involve specific learner objectives in singing, playing instruments, listening, moving, reading, writing, and creating. Typically, music educators strive to organize the school year so as to help students achieve objectives concerning musical concepts, while at the same time learning appropriate skills through a balance of musical activities.

Research in Children's Musical Experiences

Non-Guided Musical Experiences

Various studies have offered insight into the diverse musical experiences of children. These studies include the work of Opie and Opie (1985), Merrill-Mirsky (1988), Riddell (1990), Marsh (1997), Campbell (1998), and Corso (2003). They are useful to my inquiry because they highlight the importance of paying attention to children's spontaneous musical experiences that are not guided or directed.

Opie and Opie (1985) provided landmark work in reference to children's singing games in Great Britain. Through a historical look to past centuries, they were able to seek information on the long-lived development of singing and clapping games. Their work is helpful in noting the variety of venues where such activity occurs. "Singing games are played in school playgrounds, in front gardens and cul-de-sacs, in the back lanes (where they still exist) of northern cities, and on the grass islands of housing estates during long summer evenings" (p. 29). Opie and Opie explained that children learn these games from: school, neighbours who attend other schools, Brownie meetings, social clubs, books, television, and relatives. Their research points to acknowledging the important traditions of musical games that occur apart from formal music instruction.

Merrill-Mirsky's (1988) research, conducted in the Los Angeles Unified School District, focused on ethnicity and gender in children's musical play. Over a period of 4 years, she collected 342 examples of 117 items including, "handclapping games, ring (circle) games, jumprope, cheers (line dances), and miscellaneous songs, poems, and raps" (p. 2). These were gathered from five main locations within the school district. Merrill-Mirsky suggested that teachers barely know the types of musical games children engage in during play and noted that as children become involved in musical play from a young age, it is often a shared experience.

> Some preschoolers become aware of the tradition by watching and playing with older sisters; by first grade, most girls are actively attempting to perform handclapping games. Daily practice continues in second grade, and by third grade technical proficiency is at its peak, along with memorization of a great many songs and rhymes. Some children continue to actively play ring games, handclapping, and jump rope in fourth and fifth grades while others begin to taper off. (p. 224)

Riddell (1990) explored the importance of broadening understanding of the nature and significance of singing games as informal music education. By compiling a 15-year collection of singing games played by school-age children in Los Angeles, Riddell began to investigate the relevance of the oral tradition involved in such games since "it is largely unknown to adults and seems not to have been directly influenced by classroom teachers, music educators, or school curriculum" (p. ix). Through her exploration, she indicated that children have developed their own musical society through their involvement in singing games:

> It is surprising, however, that music educators have exercised so little care in examining the music which is being played in their own neighbourhoods. An assumption that children merely reflect the adult world has led to a rather myopic vision of children's music. (p. 376)

Riddell (1990) also contended that the processes through which children engage in learning musical games differ from the ways in which music is taught inside the classroom. The texts, rhythms, and melodies are often embellished and rather complex. Riddell pointed out that while the children's approach to learning games is often holistic and integrated, the classroom's approach is often reductionistic. Importantly, she concluded with noting differences between children teaching children and adults teaching children. Included in her extensive list of differences were the following:

- In the classroom, little emphasis is placed upon oral/aural learning of music, more upon learning music symbols, concepts, and facts.
- In the classroom, little use is made of peer teaching, or improvisation, whether by pairs or other small groupings of children.

- Rarely does a teacher allow the children to figure out how to pass on a musical piece, such as a song or tune, using the children who know it to teach it to the other children.
- It is often assumed that the sample lessons and the methods outlined in text books and taught in universities are based upon collective wisdom of the profession.
- Music texts . . . emphasize topics which adults believe are "good" for children, rather than what children naturally choose to sing about.
- Chanting is something that children do on the playground (teenagers and adults do it at sporting events), but it is not seen to be appropriate to the formal setting of the classroom. (pp. 392–394)

Riddell (1990) attested to the importance of the music curriculum being based upon experiences, not exercises. The experiences ought to offer maximum opportunity for discovery since it is these that carry meaning for the child. Most importantly, Riddell's research pointed to the necessity of music educators seeing "what is in front of their eyes on the playground" (p. 398) and that the profession cannot continue to "force-feed a curriculum that seems boring to children, and which may cause a lack of participation and an indifference to (or intolerance for) music" (p. 394).

In another study, Marsh (1997) explored the use of children's singing games in an Australian playground. She examined assumptions regarding the nature of singing games and chants and how they influence contemporary music education practices. She examined over 600 audio and video recordings of playground singing games and interviewed performers of the games. Interestingly, Marsh revealed that children are often presented with overly-limited musical material in the classroom, despite their capabilities. Children's singing games are often more complex, both melodically and rhythmically, than what is offered to them in the school context. Marsh suggested that children tended to experience greater skill success when they had opportunity to work in small groups as opposed to large drill practice which is often the approach in the elementary classroom. The children also demonstrated fluency in the singing games when allotted sufficient room and opportunity for physical movement. She suggested that, "If children are allowed to generate their own variants of classroom activities they can, with teacher assistance, increase the level of difficulty at their own pace and introduce and follow different musical directions" (p. 284). Importantly, Marsh's study encouraged the music education profession to think about the structure of current practices in elementary music education.

Campbell's writing (1998, 1999, 2000, 2002, 2004) has been seminal to my inquiry since she has been one of the only educators to focus her research on listening to children's musical thoughts and sentiments. Her insights have provided me with a space to reflect on and shape my conceptions and research questions. In her 1998 study, Campbell aimed "to describe music and its meaning in children's lives, to argue its critical importance to them, and to suggest a model for further probing by those whose interest is children and their music" (p. x). She observed that teachers, researchers, and adults in general have seldom taken time to tap into children's most intimate thoughts and feelings regarding music. Campbell concluded:

> Children's engagement in music frequently is paid minimal attention by teachers and parents, even when it may be the rich repository of children's intimate thoughts and sentiments. . . . But we have seldom taken time to tap either the musical thoughts or the natural musical behaviors of children or to seek systematically the function of music in their daily lives. (1998, p. 5)

In order to gain perspective into the musical lives of children for a period which extended beyond one year, Campbell observed children in a variety of locations. Six of these included: a schoolyard, preschool play area, cafeteria, school bus, music classroom, and toy store. She was interested in observing the natural musical behaviours that might occur in a variety of contexts. More specifically, she was intrigued by the question, "What (musically) is going on here?" (1998, p. 14). In addition, she also conducted interviews with children to gain insight as she inquired into their musical lives. In her book, she shared conversations from 15 children interviewed.

In the concluding section, Campbell (1998) reflected upon the dialogues and descriptions of children's musical behaviours. She posed some possible implications for school music, private musical training, and parent-guided musical enrichment for children. Campbell suggested that by listening, watching, and talking with children, we can become aware of their musical interests; thus, informing the types of designs that are formulated for their education. When children are listened to, she vowed, "We then no longer speak from some vague and neutral conception of children, music, and pedagogy, nor from too broad a curricular scope, but from what our own ears and eyes have taught us about them" (p. 223).

Looking at some of Campbell's more recent writings (1999, 2000, 2002, 2004) provided continued opportunity to see the impact that *Songs in Their Heads: Music and Its Meaning in Children's Lives* (1998) has had on her subsequent research. She pointed out that increased attention needs to be directed towards how and where children express their musical behaviours. "There are narrative tales to be written on children's musical culture, based on data of a qualitative nature, in the style of classic, as well as not-so-classic, ethnography" (1999, p. 13).

Campbell (1999, 2000) suggested that children do not need expert guidance to be musical, but they expand their musical knowing as a result of guidance. Conversing with children provides direction concerning how music ought to be taught. "Teaching strategies are authentic when they are rooted in children's actual needs and interests. The ways in which children use and value music should serve as the foundation for the instructional plans that we design and deliver to them" (2000, p. 36). The well-intended plans created by adults for children's musical growth can be far removed from the realities of children's lives and their development as thinking and feeling individuals.

In more recent writing, Campbell (2004) reasoned that children's motivation to pursue musical interests both in- and out-of-school begins with their own personal and familial music. Thus, children become socially enculturated into music depending upon the sociocultural influences of family, peers, and neighbours. This musical enculturation carries forth into the elementary classroom. Therefore, Campbell suggested that educators should be mindful of children's prior musical knowing in order to facilitate the teaching and learning process.

In other research, Corso (2003) explored musical content and learning processes among African American children in Tucson, Arizona. Through a combined ethnographic and case study design, using participant observation and formal and informal interviews, her research explored two settings, an out-of-school summer program and an in-school focused musical activity period. "Of primary interest were how African-American children demonstrated musical knowledge and skills amongst each other and what the knowledge and skills consisted of" (p. iii). The research question guiding the study was, "What are the processes of learning music that African-American children exhibit when working with one another outside of an adult-guided, instructional context?" (p. 56).

Corso's (2003) findings indicated that children learn music by participating within a community of practice: "Individuals within the group serve as sources of information and skill based upon their own expertise and interest creating an environment of reciprocity and shifting leadership" (pp. iii–iv). Corso also found that musical play functions to prepare children for adult life and allows them to be involved in recreational entertainment. Interestingly, she found that certain age groups engaged in particular musical activities. Handclapping games were most common for children 7–9 years of age; cheers, routines, and drills were primarily for 9–11-year-olds; and dances mostly for 11–12-year-olds. Corso also pointed out gender differences in her research since most musical play demonstrated by African American children occurred among females. Her research provided music educators with the chance to reflect on musical traditions within this cultural group. Through the viewpoint of sociocultural learning theory, she encouraged educators to ponder possibilities for revising teaching methods to be more multiculturally comprehensive.

Relevant Ethnographic-Centred Research

Other ethnographic studies conducted have provided relevance for situating my inquiry. These studies include the work of Crafts et al. (1993), Livingston et al. (1993), Minks (1999), and Dvorin-Spross (2005). In addition to their contributions towards research relevant to music education, their ethnographic methodological frameworks have been useful in helping to formulate the research framework for my inquiry.

Crafts et al. (1993) examined the power and persuasion of music in people's lives through a compilation of open-ended, non-directed, ethnographic interviews conducted with 41 individuals between the ages of 4 and 83 in the 1980s in Buffalo, New York. Six of the individuals were children. The other participants were identified as teenagers, young adults, adults, older adults, and elders.

This particular piece of writing spoke to the importance of music in the lives of people, regardless of age. It has been influential in the more recent research of how humans experience music in their lives because it confronted some of the complicated and contradictory ways that people use music to make meaning for themselves.

> Perhaps the most important message that emerges from these interviews concerns just how complicated people's encounters with music can be. As creators and receivers, performers and spectators, active and passive listeners, people's musical tastes and interests reveal far more complexity and far more self-directed

> searching, testing, and experimenting than either music schools or commercial market categories can account for. (Crafts et al., 1993, p. xiii)

It became clear that this study offered direction for future research investigating the role of music in society. This study also made explicit the multiple layers of meaning that are embedded in any social practice. An avenue was provided to begin thinking about personal relationships with music and the role of music in the lives of others. "Most important, it warns us against facile generalizations and judgmental conclusions about other people's musical likes and dislikes" (Crafts et al., 1993, p. xix). Only a small percentage of those who participated in this study were children. Therefore, I considered it to be worthwhile to conduct a similar study with a greater number of children so that an expanded outlook could be gained in relation to the role of music in the lives of children.

Livingston et al. (1993) presented a set of ethnographic tales told by members of ethnographic seminars Bruno Nettl conducted at the University of Illinois School of Music in 1989 and 1991. Various graduate students in the seminars made contributions to the collection. Their essays were compiled and then edited. Through exploring the musical life in Champaign-Urbana, the researchers were interested to see how music manifested itself in a variety of informal and formal contexts. From record stores to jazz clubs, country and western bars, practice rooms, and sidewalk cafes, the researchers probed musicians and their audiences about music and the shared musical values that existed in Champaign-Urbana.

The researchers came to recognize that the term *musical institution* needs to be more broadly conceived. Often times, it is only places such as schools of music or departments of music that are officially referred to as musical institutions. However, these authors felt that institutions are not solely formal venues but extend to include private music instruction, record stores, radio stations, family, church, and school. Through such institutions many musical rituals are learned, performed, passed on, and altered. They suggested that further attention needs to be directed toward the complex relationships between these institutions since people tend to be members of these various groups and they negotiate their paths through musical institutions and repertoires. While these tales are informative, once again, none of them concerns music in the lives of children.

In an ethnographic project undertaken with Grade 5 children in an elementary school in the north-eastern United States, Minks (1999) explored the various roles that pop music plays in the social environment of children. These roles included "a transitional link between child and youth cultures, as a means of drawing social boundaries of belonging, and as a tool of identity construction that is tied to notions of gender, race, class, ethnicity, and nationality" (p. 77). Over a period of approximately 4 months, Minks observed music classes, spoke with parents and teachers, as well as conducted individual interviews with the Grade 5 children. She also spent time on the playground and in other informal settings, playing and talking with children.

The discussion about musical tastes often surfaced at the end of their music class, when they would be privileged to play their own popular recordings in the presence of their peers. "The fifth graders brought tapes dubbed off the radio, or they brought CDs, often smuggled out of an older sibling's music collection" (Minks, 1999, p. 79). The children enjoyed hearing the latest songs, showing off their ownership of songs, and demonstrating their knowledge of all the words to a song.

The familiarity of a local commercial pop radio station, which mostly played Top 40 hits, provided a common context for many children with whom Minks (1999) spoke. "For an overwhelming majority of fifth-graders, Kiss 95.7 provided a soundtrack for their daily activities at home, at friends' houses, and in family cars" (p. 80). Minks came to find that the radio station was an accessible outlet for children to consume pop music. The children often spoke of dubbing their favourite songs off the radio. Interestingly, she found that the commercial breaks in between songs also marketed appealing aspects. "The advertisements for jewelry, clothing, movies, television shows, and dance clubs may be viewed as objects of leisure consumption along with the Top 40 pop songs" (p. 79).

In her work, Minks (1999) spoke of how children become socialized into particular peer groups based on their listening to pop music. Often times, it became a peer-oriented activity. Some children were quite proud of their listening independence from their parents.

> The fifth-graders seemed most often to consume pop music *apart* from their parents, either alone, with siblings, or with peers; yet many of them also continued to participate in other kinds of music listening initiated by their parents. Fifth-graders seemed to be in the process of forming their own musical tastes, whether or not they had broken their attachments to their parents'. (p. 83)

Another interesting layer to Minks's observations was that of immigrant perspectives (1999). There were eight children in the class who were either first- or second-generation immigrant children. In speaking of one girl who immigrated at the age of two, Minks explained, "At school she participated fully in discussions of the latest hits on Kiss 95.7; at home she listened to Arabic popular music with her family and American pop music alone in her bedroom" (p. 83). Minks further contended that immigrant children's perspectives are "central to understanding the overall picture of musical and social interaction in the fifth grade" (p. 85). In some cases, the socialization of pop music can contribute to the marginalization of children.

Overall, Minks's (1999) ethnographic work is extremely valuable since it reflects the reality of children's daily experiences. She noted the influential role of mass media in many children's lives. Further to this, she recognized the importance of the valued insights that can be gained by talking with children about their experiences with music.

In an ethnographic study, Dvorin-Spross (2005) researched nonmusic majors' conceptions of constructing musicking praxis with children by having the undergraduates utilize their childhood and community music experiences as a foundation. Dvorin-Spross "considered how to tap into students' own music preferences, ways of knowing, and 'family values' so that students would be personally vested in their own learning outcomes" (p. 3). During a 10-week course entitled *Tune, Tot, and Kin*, 73 students from a university in the north-western United States participated.

"This research has given expression to voices that may seldom be heard, and even less frequently be solicited, within formal music education" (Dvorin-Spross, 2005, p. ix).

This powerful experience for the students allowed them to see that this research can provide guidance concerning how meaning can be created with children if they are offered occasions to investigate their personal music experiences. Dvorin-Spross further eloquently stated,

> No matter what the age of students, one must assume that they come to tutelage with their own idiosyncratic musical repertoires. The input of students as to how they may be educated in accordance with how they learn best and what they want, and need, to learn about music can be a guiding light in the shaping and instruction and advancement of teacher knowledge. (p. 196)

Summary of Related Conversation in Music

All of the studies discussed in the sections *Non-Guided Musical Experiences* and *Relevant Ethnographic-Centred Research* have begun to explore some areas of children's music, yet the majority has not explicitly attended to hearing children's voices in reference to their own music-making experiences. In their diversity, they have allowed the profession to start thinking about the role of music in children's lives; however, children's perspectives still appear to be under-researched and rarely studied by educators. Further to this, the question remains in regards to how these musical experiences that children encounter relate to curricular practices in the elementary music classroom. These areas require further attention and listening in music education research. Future research in this area should examine the linkage between children's perspectives on their musical activities and what actually happens in elementary music education in order to consider better ways of designing curricula that embrace what appears to be the multiplicity of the music-making process.

Research in Children's Experiences in Other Subject Areas

Given the small amount of music research addressing this issue, it seemed important to consider how other subject areas in education might have investigated children's experiences both in- and out-of-school. I was interested in how children's experiences in non-music areas outside of school might interplay with the teaching and learning process in the classroom. As with music, I was curious if there would be similar concerns that require further investigation.

Interestingly, in the area of mathematics and language arts, I determined that there was a body of literature which related closely in this regard to my inquiry. The mathematical studies include those of Nunes et al. (1993), Zaslavsky (1998), and D'Ambrosio (2001), while the studies in language arts include those of Taylor (1983), Michel (1994), Gunn et al. (1995) Brooker (2002), Anning (2003) and Martello (2004).

Mathematics Education

In mathematics, literature on *street mathematics* and *ethnomathematics* does investigate how children come to know mathematically outside of formal settings. Nunes et al. (1993) defined street mathematics as the informal mathematics that is practiced outside of school. These researchers carried out several studies whereby they investigated similarities and differences between school mathematics and street mathematics. They sought to involve a wide age range of people and several children, adults, students, workers, urban and village people, including vendors, construction foremen, fishermen, carpenters, and farmers. It quickly became apparent that "there are often differences between the cultural practices learned in school and those used in everyday activities. The mathematical skills used in everyday activities go unrecognized. They are so embedded in other activities that subjects deny having any skills" (p. 11).

Moreover, Nunes et al. (1993) argued that it is one thing to learn formal mathematics in school, yet quite another to solve problems that are intertwined in everyday activities. The mathematical knowledge constructed outside of school does not always transfer to the knowledge constructed in the classroom. They witnessed that the reverse is also true; the mathematical knowledge constructed in the classroom does not always transfer to the knowledge constructed outside of school.

Zaslavsky (1998) and D'Ambrosio (2001) used the term *ethnomathematics* to express the relationship between culture and mathematics. Both of these authors inferred that people all over the world are involved in mathematical activities and mathematical concepts are used on a daily basis. "Unfortunately, schools tend to ignore the ethnomathematical knowledge that the children themselves can bring into the classroom from their homes and communities. When mathematics is placed in a relevant context, it has meaning for students" (Zaslavsky, 1998, p. 502). D'Ambrosio (2001) further contested that much of today's curriculum is so disconnected from the child's reality that it becomes virtually impossible for the child to be a full participant: "The mathematics in many classrooms has practically nothing to do with the world that the children are experiencing" (p. 308).

Language Arts Education

Studies conducted by Taylor (1983), Michel (1994), Gunn et al. (1995), Brooker (2002), Anning (2003), and Martello (2004) provided evidence that there continues to be growth in researching children's out-of-school experiences in the area of language arts. These authors have suggested that children come to their schooling experiences of language arts with prior understandings of literacy which often begin long before conventional instruction. Michel (1994) and Anning (2003) commented that from an early age, children become involved in the reading and writing that surrounds them in their communities. From cereal boxes, street signs, television screens, to magazines, young children learn to construct literacy meaning around such artefacts by engaging in everyday interactions with siblings, peers, and adults. Yet, children's ideas about words are often quite different from adults' conceptions of words. Gunn et al. believed that this challenges the classroom teacher to design and deliver reading instruction that both builds on what the children already know and also accommodates the multiplicities of literacy backgrounds that are present in the classroom including the need to acknowledge various cultural understandings of literacy. As Brooker commented, "schools need to know about the home curriculum too" (p. 309). She further added, "Differences in cultural capital, and disagreements over pedagogy, are inevitable in the diverse communities served by many settings, but they need not *inevitably* result in inequalities of experience and outcomes for children once they start school" (p. 310).

Taylor (1983) argued that many children have limited success in reading and writing in school due to the narrowly defined pedagogical practices which are frequently in place in the school setting. She suggested that the gap needs to be bridged between home and school so that reading in one is reading in the other. Moreover, Michel (1994) concurred, suggesting that "we should listen to our students, respect their needs, and facilitate instruction that closes the gap between reading as an instructional/school activity and reading as a natural, real-life experience" (p. 74). She recognized that by listening carefully to children and observing what they say about reading, adults can formulate understandings of emergent reading in ways that cannot be learned otherwise.

It appears that increased emphasis is being placed on the importance of examining the relationship between children's experiences of language arts out-of-school with those experiences that are occurring within school. As in the field of mathematics education, directing attention toward this relationship would potentially offer insight to lessen the gap between children's out-of-school literacy knowledge and their in-school experiences. The importance of listening to the perspectives of children can perhaps be best summed up by the words of Michel (1994):

> It occurs to us that most of the author's observations apply not only to reading but also to other instructional areas such as writing and math. Teachers might want to reflect on how they can extend the lessons learned here to all of their classroom teaching. It should be time well spent. (p. 146)

These findings would suggest that there needs to be greater emphasis placed upon how children experience mathematics and language arts both in- and out-of-school. As with music, such attention would potentially offer insight, lessening the evident disconnect between children's personal mathematical and language arts experiences and their school experiences.

Summary of Related Literature

All of the research highlighted in this chapter has been helpful in shaping the research questions for my inquiry. The research focusing on non-guided musical experiences was useful in emphasizing the importance of paying attention to children's spontaneous musical experiences outside of formal settings. The ethnographic-centred studies in music were important in solidifying the necessity of studying children's musical experiences over time, in naturalistic settings. The studies in mathematics and language arts confirmed the need for the development of a body of literature in music education that investigates how children's daily experiences in music interplay with the teaching and learning process in school.

All of the literature discussed has helped to anchor my research within the context of inquiries previously conducted in the educational areas of music, mathematics, and language arts. In their uniqueness, the studies mentioned have strengthened the necessity of investigating children's perspectives on their musical experiences both in- and out-of-school.

CHAPTER THREE

RESEARCH DESIGN

An ethnographically-framed study (Bresler, 2006; Creswell, 2005; Van Maanen, 1988) was conducted to address the following research questions: *1) How do children experience music in their daily lives?* and *2) How do children's musical experiences in their daily lives interplay with their in-school music experiences?* Such a framework was chosen as it allowed for developing understanding of participants' lives in a natural setting over time with a person or group of people (Emerson, Fretz, & Shaw, 1995; Van Maanen, 1988). The ethnographic perspective was facilitated by participating in "people's daily lives for an extended period of time, watching what happens, listening to what is said, asking questions—in fact, collecting whatever data are available to throw light on the issues that are the focus of the research" (Hammersley & Atkinson, 1995, p. 1). Formulating meaning and building this understanding over time was essential in order to comprehend how children's daily musical experiences interplayed with their in-school music experiences.

In reference to music education, ethnographically-framed studies have the ability to capture,

> implicit and explicit values and shared beliefs within a community. Because so much of music instruction concerns implicit values and messages, ethnographies can be a powerful tool in articulating and communicating those values that often play an important role in the teaching and learning of music. (Bresler, 2006, p. 26)

Such understanding was integral to addressing my research questions. Throughout the data collection, this ethnographic perspective allowed for a constant, continuing process which revealed insights and conceptualizations of the research process (Gallagher, 2000). Importantly, the interpretive and descriptive narrative tales that emerged vividly captured the rich time spent in the field (Van Maanen, 1988).

Although the traditional ethnography conducted in the field of anthropology historically involved an extended period of time for gathering data in the field, my inquiry utilized a shorter, more concentrated time period which is more commonly used in educational, ethnographically-framed research (Cherry, 1994; Creswell, 2005; Schwandt, 2001). This 3-month period allowed me to spend focused time daily in a natural school setting with a group of children in order to gain insight into their musical experiences. It also provided me with the opportunity to formulate narrative understandings inspired by the data collected.

Context of School Setting

My study took place in a Grade 2/3 classroom (20 children) at an elementary school in a large western Canadian city. The elementary school, made of brick exterior design, was built in the early 1920s. This school offers programming for children in Kindergarten through Grade 6 and simultaneously offers special programming for each grade level devoted to instruction through the Project Approach (Katz & Chard, 2000). The research took place in the Grade 2/3 classroom organized around this approach. The children from both programs (regular and Project Approach) that attend this school come from a variety of backgrounds.

In preparation to commence the research, I engaged in conversations with administrators, teachers, parents, children, and a research transcriber, sharing the purpose of the research and inviting them through an information letter (see Appendices A-E).

Research Phases

The study included two phases. The following chart indicates the timeframe and focus for each phase, as well as the data-gathering tools utilized throughout the research process.

Phase I **In-School Music Experiences**	**Phase II** **Out-of-School Music Experiences**
Timeframe • Entire 3-month period	**Timeframe** • Commenced at beginning of third month
Focus • Grade 2/3 in-school music experiences: regular classroom, music classroom, physical education class, computer lab, other regular school activities (e.g., recess, lunch, outdoor play)	**Focus** • Three children's out-of-school music experiences: listening to music, family involvement in music, attending musical performances, private music lessons, practice of music outside of school
Data Gathering Tools • Participant observation • Fieldnotes • Informal conversations • Individual digitally recorded interviews • Student writing • Capturing photographic images of school life and musical activity	**Data Gathering Tools** • Same as Phase I plus: • Individual student journals • Conversations and digitally recorded interviews with the mothers of the three children

Figure 1. Research Phases

Phase One of the Research

During phase one and phase two, I addressed the first question, *How do children experience music in their daily lives?* In phase one, I specifically examined the in-school musical experiences of 20 Grade 2/3 children. This was facilitated through participant observation of the children's individual and group music experiences in the regular classroom, music classroom, physical education class, computer lab time, and during other regular school activities (e.g., recess, lunch, and outdoor play). All of these contexts of their school life were necessary observation spots since they each provided a different space whereby children could engage in some kind of in-school musical experience.

I created fieldnotes about the school setting and interactions between children, children and teachers, and children and me on a daily basis. As a researcher, it took some time to become comfortable with being a participant-observer and writing fieldnotes alongside the regular classroom routine. In the beginning, my fieldnotes were more a series of points of happenings during the day. As the weeks progressed, I found my fieldnotes evolved to look more like journal entries that had my own personal feelings threaded throughout. As the following excerpt suggests, I began to feel more relaxed by the second week in the classroom.

> I am feeling more comfortable in the group. At first, I felt a bit like a fish out of water, trying to figure out my role: student, teacher, researcher, listener, helper, organizer . . . What am I? Trudy (the Grade 2/3 teacher) encouraged me to jump in, in whatever way I felt comfortable, and it seemed to the children more natural if I sat on the carpet, read with them, or helped them with fractions. It feels stranger to be at a little side desk writing away. There are times when I do need to jot down notes while they work along, but I try and help out by participating with them in their work. This often means that I join their tables and perhaps ask, "Would you like to share with me?" or "Would you like to work together?" Some students are asking me to check their work. I try and give some guidance. I wonder if they see me as a teacher if they want me to check it . . . hmm . . . I have not told them I am a teacher. Is it because I am an adult in the room? I usually have them double-check it with Trudy or Heather (Trudy's teaching partner). The classroom is beginning to feel more like a homey place to be. At first, it felt a

> little strange. Where should I sit? I don't want to be a disruption from the norm, but maybe it's impossible to think that I wouldn't be a disruption. Is it realistic to think that I might just be part of the wallpaper? I came to realize though that in order for the children to want to talk to me, I needed to become interested in what they were doing. I still find myself thinking about what I should pay attention to. What is important in the room? Time to pause . . . it's time to begin the afternoon. (Fieldnote excerpt, March 22, 2006)

It became important that the children knew what I was writing about. For example, on the first day in the classroom, one of the boys in Grade 3 asked me what I was writing in my little notebook. I responded by telling him that I wrote down things I noticed and what people said so that when I went home I could remember some of the things that happened throughout the day. A couple of weeks later, this came up again with another girl in Grade 2. I was sitting to the side in the classroom writing fieldnotes when she walked by and quipped, "Taking some reminders?" With a smile, I responded and indicated to her that it was "Just so I remember."

Formulating Trust

From the beginning of my time in the classroom, I engaged in informal conversations with the children during class time and also during free time throughout the day. While the children and I were getting to know each other, a typical conversation could range from chatting about the work the child was currently engaged in to how we like to spend our free time, to family, to weekend plans, to music. Initially, the majority of my conversation with the children did not have anything to do with music.

Being a part of the children's entire school day allowed me to become acquainted with them so that mutual trust was formulated. This trust was essential so that children would feel comfortable to converse with me about their musical experiences. From the beginning of my time in the classroom, I became involved with the children by participating in their routines. These opportunities provided means for the children and me to chat and get to know one another. All of these situations contributed to feeling comfortable in each other's presence. These included:

- Morning reading with individual students for one half hour
- Participating in free-time centre activities (math games)
- Sitting with a group of children while they ate lunch
- Joining the children on field trips
- Reading with a group of children in the library
- Playing games on the playground
- Participating in music and physical education classroom activities.

In order to build a relationship of trust, I did not intend to appear to be in the teacher role. In this case, the assumption was not that children are distrustful of teachers, but rather my focus for the inquiry was to be a researcher who was interested to learn more about children's experiences with music both in- and out-of-school. I told the children my name was Shelley. I did not want them to perceive me as in a position of authority in the classroom. I was aware of my physical appearance since I was conscious of trying to dress down and look a little more casual than I usually would in my role as a teacher. I chose to tell the children that I was a student like they were and that I was interested to learn more about them and what types of things were of interest to them in school. I also shared that I was curious about music and that I would eventually be asking them some questions regarding their musical experiences. Not long into my time there, however, it was revealed that I was a teacher. I was unsure of how this might affect the way the children viewed me and the potential relationships that might develop. As the following excerpt suggests, this first arose when the class had a meeting after returning from preparation in the gym for an upcoming assembly.

> At meeting, we talked about whether or not we should have more assembly practice. I was the deciding vote. Yikes. Trudy (classroom teacher) said, "Shelley's a member of our class and she has worked with lots of kids and I respect her opinion and judgment. She's a *teacher*, so let's ask her, her thoughts. "She is?" a couple piped up. I wondered if this will change their opinion of me . . . (Fieldnote excerpt, March 22, 2006)

The conversation was left at that, but within a couple of weeks another situation arose on the playground where one of the boys in Grade 3 was trying to figure out my role. I had been talking with him on the playground when the following conversation occurred.

> I indicated that I was going to say "Hi" to the girls. Peter said, "Why do you always say 'Hi' to the kids?" I said, "I am interested in kids." "Do you want to be a teacher?" Caught off guard, "I already am!" "You are?" he responded with a

> puzzled face. I said, "Yes, you didn't know that?" "Well what are you doing then?" "Interested in getting to know kids." "Oh," he replied. This seemed like an acceptable answer. So we played a math game—hopscotch. After recess, we went to gym where a guest was conducting the gym class. The guest introduced herself and asked me if we had met. I explained that I was doing some research with the children. Peter overheard and said, "Oh, so you're *studying* us!" He seemed to have the light bulb go off. "Studying us" seemed to be an acceptable known. I wonder if that will change what he thinks. (Fieldnote excerpt, April 10, 2006)

I realized that due to his familiarity with adults in the classroom, he was comfortable with the term *studying us*. However, to say that I was conducting some research and getting to know the children was less familiar to him. He seemed quite content after he knew what I was *really* doing in the classroom. Again, this was an important part of being honest with the children so that mutual trust was built between us.

Beginning First Conversations

It was not until I had been with the students for approximately 1 month that I began to have recorded conversations with each of the students to inquire about their individual music experiences. These conversations took place outside the classroom in a quiet location with each of the 20 children in the class. The children seemed quite excited to be part of these private 10-minute conversations. Before beginning the conversations, I did a test with the digital recorder so that the child could hear both of our voices. I ensured that I reviewed why I was in the class with them and had them recollect why we were recording it on the digital recorder. I felt it was important that they understood, or tried to understand, what I was doing. I asked each child fewer than 10 guiding questions and from there, the child's thoughts shaped our conversation (see Appendix F).

Involving Children in the Research Process

Throughout this phase, I was sensitive to consider what contributions children could offer to the inquiry process. Many contemporary perspectives of viewing children as social agents call for methodologies that allow children to be central to the research process (Greene & Hill, 2005). Such processes see children as embedded within a rich sociocultural context and value their voices as a central component to the research. During my conversations with the children, I took the opportunity to ask them some questions that would lead to their involvement in the study. For example, in the first recorded conversation, I asked the children, "What are some of the things I am interested in? Why do you think I am in your class?" This gave them an opportunity to add their perspective and confirm that I understood what their thoughts were. I also asked them, "If you were me, interviewing children, and the children were experts in music, what would be some interesting things to ask them? What would you want to know?" These questions provided some helpful insights into what they felt might be important to ask rather than my directing of all the questions.

Beginning Second Conversations

After completing the interviews with all the children in the class, I listened to the recordings of each conversation. I made notes to summarize the conversations and decided which students I wanted to have a second conversation with. I chose the second round of students based on those that appeared to be rich conversationalists from the first interview, as well as if they were interested in conversing with me further. I paid attention to the musical thoughts they shared and used that information as a stimulus for the second round of conversations. The second conversations occurred about 2–3 weeks later. At this time, I had discussions with 13 of the 20 students. Again, I asked the children fewer than 10 guiding questions and from there, their thoughts shaped our discussion (see Appendix G).

As I had with the first private conversations, I made notes after having listened to each. Based upon my listening and reflection on my fieldnotes, I had an additional recorded conversation with 12 of the children to check that my understandings were in line with their intentions. One child did not appear to be interested to converse with me further. Accordingly, I checked my understandings with 12 of the 13 children from the second conversations. During our discussions, I explained to them what we were doing and why it was important to check that their thoughts were represented accurately. I also allowed the children to add any further information that they wished to share. This was also an opportunity for the children to take out anything they might have told me that they did not wish to have included.

During my final week with the children, Trudy, the classroom teacher, and I discussed the possibility of the children creating some writing about a music memory. We thought this would be really interesting and might provide some further insight into what experiences were memorable to the children that they had perhaps not verbalized through my prior conversations with them. I facilitated this discussion with the children on the classroom carpet, where the children and teachers frequently meet as a class. Together, the children brainstormed many ideas that they could write about. The possible topics were displayed on the whiteboard. After the discussion, the children spent about 45 minutes working on writing about a music memory.

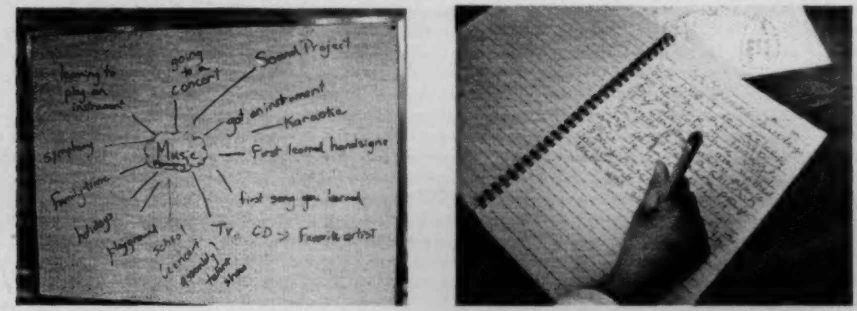

Music
learning to play an instrument
going to a concert
Sound Project
got an instrument
Karaoke
First learned handsigns
first song you learned
TV, CD -> Favorite artist
symphony
Family time
holidays
playground
school concert
assembly
talent show

Figure 2. Music Memory Writing

Not all the children had completed their writing within the initial 45 minutes, so these were completed within the next couple of days. Following the completion, we had a discussion as a class about some of the topics that were written about. These included favourite artists or groups, special family memories involving music, school performances, and personal music collections on iPods or other brands of MP3 players. Some students shared their writing with the class by reading their memories aloud.

Throughout phase one, I continued to reflect upon the children's involvement in the research process. Another relevant example occurred during the final morning that I spent in the classroom. I reviewed with the children that I was finishing up the research project and I re-explained that I would be writing a story about the class based on the first phase of my study. At this time, I asked for their feedback on what they thought would be important to tell in my story. From their point of view, what might be some interesting advice to give others about music in general and music in elementary school? At this time, the children shared their perspectives and offered their ideas.

Phase Two of the Research

The second phase of the research commenced at approximately the beginning of the third month. While phase one continued, phase two focused on gathering data addressing how children within the Grade 2/3 classroom experienced music out-of-school, although conversation also included continued sharing about in-school music experiences. This data was integral in order to begin to address the second question in this inquiry: *How do children's musical experiences in their daily lives interplay with their in-school music experiences?*

Three children were selected from those who emerged as rich conversationalists during phase one and who were willing to share their musical perspectives with me further. Two girls from Grade 2 and one from Grade 3 were selected. I approached each of the girls individually to check to see if she would be interested in participating in the second phase. Once they were in agreement, I let them know that I would be in touch with their parents to confirm their involvement.

After completing the confirmations with the parents, I talked again with the three girls as a group prior to speaking with the whole class to indicate that they were invited to be part of the second phase.

> I spoke with Bridget, Kara, and Daisy at recess. We had a great chat. I discussed that they were chosen to be part of phase two. They were *so* excited. We talked about being mature and respectful of others and that I couldn't visit everyone in the class at home. I told them I had a special book for them that was their very own. We discussed what to do in it. Bridget suggested that she show it at meeting so people know what it is! The girls wanted to keep it a secret. Daisy asked if she could put anything else in it. I said, "Yes," but mostly music ideas. They seemed to be in agreement about this. Bridget asked why only girls were chosen and if I was to pick five in total, who else would they be. I explained that I looked at who was interested in me and who told me interesting things in the individual conversations. It didn't mean that they were more special than the other children, but that they were the three to work with outside school. (Fieldnote excerpt, May 9, 2006)

Since virtually all of the parents had agreed to have their children participate in the second phase, at this time I was also conscious of how I would inform them as to which children would be part of the second phase. I spoke with Trudy, the classroom teacher, as to what might be the best approach. We decided that it would be appropriate if

I drafted a brief letter to let them know that I had been in touch with the families of the three children who had been chosen to participate in the second phase (see Appendix H). They were invited to contact me to ask any questions regarding their child's involvement in the study. I reiterated that all students were a valuable component in the research and that I would continue to work with all the children in the class during the remainder of my time in the Grade 2/3 classroom. The parents were receptive and there were no concerns raised as to which children were chosen. The children were also very responsive when I shared what the next phase of my work would look like.

During phase two, the data gathering tools included a continuation of participant observation, fieldnotes, informal conversations, and capturing photographic images of children's school life and musical activity. In addition, student journals were utilized and parent interviews were conducted.

Each of the three girls was asked to keep a *Music and Me* student journal that I provided for them. They were invited to create a story, poem, song, music memory, illustration, insert pictures, or to cut and paste as a means to expand upon their musical experiences. The girls liked using the journals and they shared a variety of musical ideas with me.

Music
and
Me...

Figure 3. Music and Me Journal

In addition to the continued conversations I had with the children in class, I accompanied the three girls to out-of-school contexts to gain a deepened understanding of the role of music in their lives away from the classroom. I visited all three girls in their homes and attended one private piano lesson for each of two of the girls, Daisy and Kara. I maintained creating fieldnotes in both of these places.

This phase entailed conversing and conducting interviews with the mothers of the three children as well. I set up a mutually convenient time to have the first visit with the families at their homes and we spent approximately 1 hour together. I gave the girls the option to be present for the initial conversation at their homes. In one case, the child was not present for the conversation since she was playing with a sibling. In another case, the child periodically came and went during the interview, while in the third case, the child remained present for the entire conversation (see Appendix I). The parent conversations provided additional perspectives regarding the children's musical activities. Conversing with the parents was also a means to triangulate phase two data.

Similarly to the conversations I had with the children in the classroom, I made notes after having listened to all the parent conversations. After reflecting on my fieldnotes, I decided to focus the next conversation based upon the first and set it up to be a check for understanding. I requested that the child be present with the mother so that the three of us could talk together. These conversations were recorded and occurred during the latter part of the third month. On two occasions, I visited the families' homes while, for another, it was more convenient that the parent, child, and I meet at the school following dismissal.

Following our second conversation, I met individually again with the mothers and shared the transcripts from the first family conversation with them. At this time, I asked them to review it over the next couple of weeks to ensure that it accurately represented their intentions. After I left the school site, I was in contact with the mothers again to review any changes that they wished to make. In addition to the first transcript review, I had them review other smaller sections of transcripts from the second conversation that I felt were relevant to the research. At this time, I also reminded the mothers and the three girls that I would continue to be in touch with them throughout the next year. I felt it important that they knew they would continue to be part of the writing process as I conceptualized my understanding of how the girls each experienced music in their daily lives. As these pieces of the dissertation were created, I met with each of the girls and their mothers to share and ensure my written interpretations honoured them.

Summary of Data Collection Process

Phase One

- Research question: *How do children experience music in their daily lives?*

- Focused on Grade 2/3 in-school music experiences
- Observed in-school music-making (Grade 2/3 classroom, music class, physical education class, computer lab time, and during other regular school activities: e.g., recess, lunch, and outdoor play)
- Created fieldnotes about the school setting and interactions between children, children and teachers, and children and me
- Engaged in informal conversations with children
- Had individual, digitally recorded interviews with all 20 children at the end of the first month
- Had follow-up, individual interviews with 13 children (2–3 weeks later)
- Checked with children for understanding of individual conversations
- Children created individual Music Memory writing during the final week of data collection
- Captured photographic images of school life and musical activity throughout phase one

Phase Two

- Research question: *How do children experience music in their daily lives?*
- Focused on out-of-school music experiences of three children

- Out-of-school experiences were not limited to, but included: listening to music, family involvement in music, attending musical performances, private music lessons, practice of music outside of school
- Two girls from Grade 2 and one from Grade 3 were chosen
- Sent a letter home to all parents/guardians to confirm phase two process
- Three girls kept a *Music and Me* student journal
- Continued creating fieldnotes and having informal conversations with the three girls
- Visited all three girls in their homes and had digitally recorded interviews with each of their mothers
- Followed up with a second conversation with each mother (child was asked to be present): checked for understanding
- Shared individual transcripts of conversations with the mothers
- Attended one private piano lesson for each of two of the girls

CHAPTER FOUR

INTERPRETING THE DATA: AN OVERVIEW

Part I: Addressing Question #1

How do children experience music in their daily lives?

Layer 1: Initial Analysis

The analysis began with the revisiting and reviewing of fieldnotes. My fieldnotes were layered since there was an accumulation of handwritten notes that I created in the research site(s), as well as interim texts (Clandinin & Connelly, 2000) that I formulated after having left the research contexts. The latter texts became those of an *in-between* nature since they were neither field texts nor research texts, yet they were constructed after fieldnotes but before the actual narrative writing. I listened to the recorded conversations that I had with children and parents and reviewed the accompanying transcripts from both phases of the research. I also looked closely at the student writing, journals, and various photographic images taken throughout.

Emerson et al. (1995) have suggested that there is no single, correct way to organize and code fieldnotes. To begin my organization and coding, I constructed four collages of ideas on chart paper: one for the school story (phase one) and one for each of the girls who were the focus of phase two. On each page, I began to note ideas that became evident through my review of the data. In the centre of each of the pages, I pointed out relevant characteristics. For example, in the case of the school story, in a large circular shape, I wrote down general physical characteristics of the Grade 2/3 classroom, as well as the musical activities that occurred within those walls. In the centre of the individual pages for the three girls, I created an outline in the shape of person. Within each shape, I enclosed words or phrases to describe both the physical characteristics and character traits of each of the three girls (e.g., sandy-blond hair, good listener, etc.). Such words or phrases helped me to recreate a visual image of the research context and more clearly envision each of the individuals. Surrounding these central images on the four charts, I noted musical ideas that I felt were worthy of attention. Included in these were consistencies, inconsistencies, and surprises that emerged. In order to begin the writing, I connected the ideas on each page with associated page numbers of fieldnotes and transcripts. These four charts helped me to begin to organize the data collected.

On all the pages, the word *music* was mentioned in numerous contexts. To differentiate between the references to school music and music in general, I chose to capitalize school Music and any references to formal Music teaching at school. All other references to music of any kind were referred to in lowercase letters. At this point, I thoughtfully asked questions of the data (Morse, 1994), clustered and sorted ideas, yet moved them around freely and in different combinations. I did so by using arrows to connect various thoughts on the charts.

Layer 2: Writing of the Narratives

As a second layer of analysis, I chose narrative writing as the format for sharing the findings from the data in relation to children's perspectives on musical experiences in their daily lives, both in- and out-of-school. I did so because as Clandinin and Connelly (2000) suggested, narratives are a way to begin to understand experience.

I drew upon a number of narrative writers to inform my conceptions of the use of narrative within the context of an ethnographically-framed study. Polkinghorne (1995) contended that the term *narrative* is employed to signify a variety of meanings. "These multiple uses have caused some ambiguity to be associated with the term and have sometimes led to a lack of clarity and precision in its use" (p. 5). Further to this, Corvellec (2006) noted that, "Terminology in narrative theory is fluctuating. This reflects the fact that narrative theory gathers contributions from a vast array of academic traditions and languages" (p. 7). Polkinghorne shared that narrative has become of special interest to qualitative researchers as they attempt to comprehend the fullness of human existence. Corvellec recognized its increasing importance when he stated, "The narrative approach is now an established and distinctive theoretical and methodological approach in the social sciences" (p. 19).

As Casey (1996) described, narratives are a "way to put shards of experience together, to (re)construct identity, community, and tradition, if only temporarily" (p. 216). Further to this, Hammersley and Atkinson's (1995) conceptions are valuable to my research. They noted that narratives are especially pertinent to ethnographic inquiry since they "furnish meaning and reason to the reported events through contextual and processual presentations" (p. 249).

Engel (1995) suggested that a narrative is always a social construction since it is never merely the expression of another's consciousness and identity. The one telling the narrative speaks through the voices of others. Further clarified, her definition is a fitting example to which I refer for the narratives I have constructed. Engel offered,

> A narrative is an account of experiences or events that are temporally sequenced and convey some meaning. A narrative can be of an imagined or a lived everyday event. But, unlike a story, which is told or communicated intentionally, a narrative can be embedded in a conversation or interaction and need not be experienced as a story by the speakers. (p. 19)

Narrative #1 (located in Chapter 5) is of the Grade 2/3 children's in-school experiences. As I found there to be such a wealth of musical activity that happened throughout the school day, the narrative reflects the music activities that I observed in the school environment, in combination with the thoughts children shared with me concerning music. Rather than begin with the story of Music class, I made a conscious choice to embed the happenings from Music class within the narrative. I felt this was more true to how the children experienced music in the school day. There were many places where children engaged in music that were outside of Music class. It was in these spaces that I first heard music-making. Accordingly, the narrative reflects this.

Narratives #2, 3, and 4 (Chapters 6, 7, and 8) are for each of the three girls who were the focus of the second phase of the inquiry: learning about children's out-of-school experiences. Rather than a chronological account of the child's experiences or an inventory of what the child did, the narrative offers a sense of how the child experiences music in the world. As Ellis (2006) suggested, "It alerts one to salient aspects of the child's experience—salient from the child's perspective—and helps one to appreciate what is meaningful to the child and some of her forms of sense-making" (pp. 123–124).

I chose to employ a change in voice from the remainder of the dissertation in each of the four narratives. Based upon the analysis, all are shaped in the form of a fictionalized dialogue (Murphy, 2004) between the participants and me. "Fictionalization is the act of using what you know of something—your life, a place, events—to create a story around this knowledge that shifts the original story of experience" (Clandinin et al., 2006, p. 66). Corvellec (2006) described the importance of such writing because fictionalized narratives "keep informing our ways of understanding and making sense of the flows of events that surround us" (p. 10). They also help contribute to "broadening our experiential register by letting us enter unique situations" (Corvellec, p. 10). This helps bring the experiences to life and necessarily gives voice to the children in the research. Ellis (1998) confirmed the importance of this when she indicated, "it is crucial that we hear children's stories and listen for the ways in which they try to secure rightful places" (p. 45). The conversational format also became a means to embed my own voice within the research. The references to *I* in the narratives reflect my thoughts in each of the dialogues. Throughout, there are excerpts taken directly from my fieldnotes as well as child and parent conversation transcripts. These excerpts are embedded within the composed text.

Emerson et al. (1995) explained that "in creating a fieldnote-centred final text, the ethnographer includes excerpts which report members' voices but with an awareness that she controls and orchestrates their presence; she reframes and reorders members' words and doings into her ethnographic story" (p. 212). The latter part of the narratives for the three girls includes a section of conversation at home with each of their mothers. Photographic images and excerpts from student journals are incorporated to help further contextualize the conversation. Pseudonyms are utilized throughout so as to protect the anonymity of the participants.

In each of the four narratives, there are moments when I step out of the dialogue and offer my own reflective thoughts. Such shifts in narrative convention are common in many ethnographies (Van Maanen, 1988). These also allow for acknowledgement of reflexivity in the research writing. Creswell (2005) explained that, "Reflexivity in ethnography refers to the researcher being aware of and openly discussing his or her role in the study in a way that honors and respects the site and participants" (p. 448). He further commented that being reflexive also means that the conclusions reached are often tentative or inconclusive, potentially leading to the creation of new questions for inquiry.

Layer 3: Reflecting on the Narratives

As a third layer of analysis, I formulated interim texts that provided insight into my personal reflections and conceptualizations regarding the conversations and experiences that I had with the children and parents. These musings on the initial narratives provided another lens through which to view the narratives themselves. They were constructed in a continuing attempt to fully understand the lives of the participants involved in the study. These interim texts can be found at the end of Chapters 5, 6, 7, and 8.

Upon completion of the narratives, I shared the writing with the classroom teacher, the music teacher, the three girls, and their mothers. The descriptions of this reflective process can be found in Chapter 9.

Layer 4: Resonances Across In-School and Out-of-School Spaces of Music Experiences

As a fourth and final layer of analysis for Part I, addressing Question #1, I looked across the multiple spaces in-school where children engaged in musical experiences. I also looked across the experiences of the three girls in order to better visualize both the connections and uniqueness among the three girls. During this stage of the analysis process, it was useful for me to draw upon the idea of *resonance* as has been framed by Conle (1996). She pointed out the importance of seeing the connectedness between the data and the narratives. In this light, analysis of "critical distancing, value judgments, and argumentative stances are out of place" (p. 320). One is embedded within the other—the data within the narratives and the narratives within the data. Negotiated and mediated with participants, this process is always filtered through the researcher since s/he is "shaped and influenced by the relationships [formed] with the people whose social worlds [s]/he is trying to understand" (Emerson et al., 1995, p. 215). These authors reiterated the necessity of this type of analysis in ethnographic research since the analysis becomes a means to comprehend the lives of those studied. The analysis for the in-school experiences can be found at the end of Chapter 5, while the analysis for the out-of-school experiences can be found in Chapter 9.

Part II: Addressing Question #2

How do children's musical experiences in their daily lives interplay with their in-school music experiences?

Layer 5: Resonances of Interplay Between In- and Out-of-School Music Experiences

Part II analysis addresses the second guiding question, looking at the interplay between the in- and out-of-school music experiences of the Grade 2/3 children. Conle's (1996) notion of resonance continued to assist me during this stage so that I was able to think carefully and make connections between the in- and out-of-school music experiences of the children. At this point, I was able to look more deeply into the conversations and interactions that I had with the children, along with those of the families away from the school context. Accordingly, I was able to see how these out-of-school music experiences connected with the happenings within the school setting. Thus, I was able to envision the relationship between home-to-school, as well as from school-to-home. This fifth layer of analysis is found in Chapter 10.

Summary of Layers of Analysis

As a summary of the entire analysis process, the following table includes an overview of the various analysis layers in Part I and II and the location of these sections in each of the subsequent chapters.

Interpreting the Data: An Overview

Part I: Addressing Question #1

- Layer 1: Initial Analysis (Chapter 4)
- Layer 2: Writing of the Narratives (Chapters 5, 6, 7, and 8)
- Layer 3: Reflecting on the Narratives (Chapters 5, 6, 7, and 8)
- Layer 4: Resonances Across In-School Spaces of Music Experiences (Chapter 5)
  Resonances Across Out-of-School Spaces of Music Experiences (Chapter 9)

Part II: Addressing Question #2

- Layer 5: Resonances of Interplay Between In- and Out-of-School Music Experiences (Chapter 10)

Figure 4. Analysis Process

CHAPTER FIVE

ADDRESSING IN-SCHOOL MUSIC EXPERIENCES

Narrative #1—Walking with Casey: A Story of Grade 2/3 In-School Music Experiences

Entering the Grade 2/3 Classroom

It's 8:15 a.m., a cool winter day in March, my first day at school. Everything and everyone appears new to me. Although I have already met the classroom teacher and teaching partner, I feel nervous as I stand outside the classroom door. I am trying to be unobtrusive, yet a few children's glances catch my eye as they proceed inside. It is obvious that I am an unfamiliar face. A parent walks toward me, smiling, "Are you the researcher?" "Ahh, hi, my name is Shelley," is my response. "My son is Casey. May I borrow your pen?" "Sure," I say. As I pass her my pen, Casey pipes up, "Would you like me to show you around?" proudly hinting that he would love to do so. "That would be great!" I exclaim. An inaudible sigh of relief comes over me.

Casey gently pulls the navy blue, Room 12 classroom door open and I follow him inside. It is necessary for me to take a few steps forward before the main area of the classroom is visible. With high ceilings, four large windows, tile floor, and pasty off-white walls, it is evident that the classroom is one within a school constructed some time ago, perhaps close to 100 years. "Our school is a few years old," Casey says, "but we like it."

Entering the classroom space, I notice a three-tiered, brown wooden stand supporting some blue plastic bins that contain loose paperwork. A couple of students drop sheets inside as I ask Casey, "What's in here?" "Oh, that's just for our work. We leave it there for our teachers to look at." I nod in agreement. On the top shelf of the stand is a white wooden slotted box. It looks like it might be for family correspondence and mail. I see that a slot is labelled for each child in the class. Out of the corner of my eye, I notice a couple of parents chatting over their morning coffee. They saunter toward the mailboxes to peer inside their children's slots, wondering perhaps if there is anything new since yesterday.

I note a number of bulletin boards around the classroom displaying student work, pictures, and happenings at the school. Two whiteboards are present, one on either side of the classroom. Above one of the whiteboards extends a long visual display of the written letters of the alphabet. Looking up, Casey excitedly points to the display saying, "This year I learned how to write! I'm in Grade 2 now."

Below the windows are shelving units that contain a selection of books for children to read, what looks like perhaps a collection of board games, and samples of their ongoing works-in-progress. Casey proudly shows me that this is where they keep their Project work. A small group of children mills around this area. I notice a lot of detailed work in the displays that rest on the shelves. "Where do you get all the materials?" I inquire. "Oh, over here," Casey beckons. On one side of the classroom, containers hold supplies. "This is where we keep all the stuff for Project work." Rummaging through the bins, he pulls out a styrofoam plate, felt material, tissue paper, and an empty shoe box. I also spot tape, writing utensils, straws, cardboard, and elastics. "Wow, you sure have lots of great choices," I indicate. "*Sure do*, and that's not it!" Casey's blond head spins toward the various carpentry tools including saws, goggles, hammers, aprons, and pieces of wood that are available at a workbench area. Paintbrushes and paints are also visible in this part of the classroom.

I can see that the main classroom space is divided into two sections. One area has four sets of trapezoid tables put together. Small chairs encircle these. "That's where we do our work," Casey announces. He strolls across the room to the corner where a couple of boys are sitting reading. "We also spend lots of time over here." I can see that he is talking about a large carpeted section that is surrounded by two cushioned benches. It looks as though three children have already claimed one of them. They are engrossed in their books as they do not even notice us. Nodding his head, he makes sure that I know, "We take turns on the benches. Not just *anyone* can sit here. We have lots of meetings here." In this corner, I notice a plant, a small CD player, and some CDs sitting on a wooden stand. Although it's hard for me to see the cases, I peer to see if I can tell what CDs are there. It looks like some collections of children's songs. Propped up in the corner is a selection of pillows. "When we come over here, sometimes Trudy, you know our teacher, lets us lay down with a pillow. It's really *awesome* when you get a big pillow because you can share it with a friend!"

Beside one of the benches, there is a small whiteboard easel trimmed in dark blue. "What do you write on here?" I question. I figure it is obviously something important because I notice three girls huddled around. "Well, that tells us what is going on each day. We always look at it first thing in the morning."

Backing onto the other bench is a large cupboard area that can hold a number of plastic basket containers. It looks like there is perhaps one for each child. Casey proudly points out, his blue eyes beaming, "These are our cubbies! We keep all our stuff in there." "Like what?" I ask. "Well, the things we need to work, like paper, pencils, erasers, you know, stuff like that."

I detect that there isn't really a designated teacher area in the room. The closest I see is a small child's desk that sits in one corner of the room. "Is that area for your teachers?" I point out. "Yep," Casey says, "but they don't actually use it that much." From a distance, I spot a few teacher materials resting on the desk and a glass of water. Beside that, I can see a small computer station. Casey tells me that it is used by all members in the class.

"Oops, I almost forgot," Casey adds. "There are two other places. Want to see?" "Sure," I say in agreement. Aside from these two classroom sections, I follow Casey toward a small room that branches off from the main classroom space. "There are two extra rooms, but, I'll show you this one first." I quickly see that it is a coatroom for the children to store their backpacks and outdoor wear. A few children saunter in and out, getting ready for the day. I also see an overhead projector is stored at the back of the coatroom. Reaching toward a hook on the wall, Casey states, "We each have a hook." It looks as though the children claim one of the hooks that line the walls of the small room. It is hard to tell what hook belongs to whom as the stuffed backpacks and heavy winter coats take up the full space of each. "We make sure we look good too," Casey laughs as he checks himself out in the old, small mirror hanging on the wall.

As we walk out of the first room and move toward the second, Casey reveals, "This little room is mostly used for the teachers." He flings open a pale blue shower curtain that separates this area from the remainder of the class. "Hmm, weird, I don't know why that's pulled over, it's usually open. There's just a bunch more stuff in here. I actually don't really know what's in here, but it's kind of cool." I see it contains a filing cabinet and some extra teaching supplies. Casey pulls the shower curtain back across as we turn toward the classroom. "So, that's about it!" Casey assures, shrugging his shoulders. "What a great tour guide you are, Casey! Thank you so much for showing me around." "No problem," he laughs, brushing it off, secretly proud of being the one to explain everything to me. I look up at the clock and see that it is now just after 9 a.m., evidently time to begin the day since Casey leads me over to the carpet where the children gather round.

Impressions

Although a few days have gone by, I continue to sit near Casey. He lets me in on little secrets about the class. It feels good to be able to ask him questions. As a member of the Grade 2/3 class for 6 months, he knows the routines well. He is a good friend to have. I notice that the teacher, Trudy, and the teaching partner, Heather, work in collaboration with the 20 children. They appear to be facilitators in the room as opposed to those who wish to be seen as authority figures. Casey calls out to Trudy, addressing her by her first name. Another girl calls for assistance from Heather.

I sense that the class is very comfortable with moving between engaging in partner work, small groups, along with whole class activities. Casey reminds me, "There's always a lot going on in this classroom." I detect that very rarely is the class audibly silent. There continually appears to be a healthy hum about the room.

Again, Casey leads me over to the carpet. "Sometimes we stop what we are doing and we meet over here." I quietly ask him, "What do you talk about?" "Well, it might be anything, but mostly sharing and solving problems. Trudy likes when we talk together and ask lots of questions. That's one thing that I *really* like about this class. We get lots of choices, but . . . we always are expected to make good choices," he assures. It is easy to discern that the children are expected to make responsible decisions that will allow them to work independently and successfully.

I detect that parental involvement is highly valued in this particular setting. It is common to see parents or guardians come in and out of the classroom at varied times of the day. I am curious about this so I ask Casey if this is common. "Oh yeah," he says, as if it was no big deal. "My mom comes in a lot and reads with me during the first half hour of the day for Morning Reading. Sometimes we sit on a big pillow together. She usually picks me up after school too." "That's neat," I reply. Giggling, he points out, "Yeah, it's sort of like our parents come to school too!" I agree, observing that it seems familiar to see parents drop by during the day. The children and teachers appear comfortable with their presence as a parent or guardian's visit is not usually preceded with a knock on the door, rather he/she just enters and pulls up a chair.

Casey continues, "We often have lots of big people in the room, like not just our moms or dads but other people." "Like who?" I comment. "Well, special people like guests or experts, sort of like you, but mostly people that don't stay a long time." I realize that he means a parent or someone unknown to the class who is invited to come in to the classroom to share his/her expertise about relevant areas to the Grade 2/3 curriculum. "We even get ready for the guests! We make up some questions for them and then we take notes on our clipboards while they are talking." "What do you do with the notes?" I question. "Well, we usually go over them in groups to make sure we don't have many mistakes and then we use them to help us with our Projects." I nod with interest. "But, the best part is when we have a celebration and a whole bunch of people come to see our work. That's when people from the school and our families come to our classroom."

Learning about Sound

"One of our fun ones was our Sound Project," exclaims Casey. "You were only here for part of it, right?" "Mmmhmm," nodding my head in disappointment. When I joined the group, the children were in the midst of working on their Project since they had already spent a number of weeks discussing what they knew about sound, what they might want to know about sound, and how they would go about making various representations to learn about sound.

Casey leads me over to the shelves below the classroom window. He points out a section labelled "Objects From Home that Make Sound." "See all our books?" he gestures excitedly. I see various titles including *Eyes and Ears, All About Sound, Musical Instruments, Exploring Sound,* and *How Animals Talk.* "We also brought in musical instruments from home and any interesting objects that make sound. Like my cool microphone I found?" "Wow!" I notice the brightly coloured microphone resting on the shelf with the other sound materials.

As the weeks of investigating sound progress, Casey tells me that the highlights of the Project are recording sounds around the school, visiting a local university Ethnomusicology Department, and having today's special guest in to talk about sound. I later realize the guest is from a local Association of Professional Engineers, Geologists, and Geophysicists. "We've learned a whole bunch about sound waves and vibrations, you know." I can see that they have as I watch them in small groups trying out some activities where they experiment with strings attached to cans to hear the sound pass through the string. Other groups attempt to manipulate straws in order to make reeds.

As the conclusion of their Sound Project draws near, the children get ready to share their work. I ask Casey what the sharing might look like. "Well, it sort of depends, but we usually talk about what was easy or hard about our Project. Everyone has to listen really carefully when we each talk since some kids ask us questions. We are kind of like the teachers." I smile with interest. "Usually Heather takes pictures and then we put them up." I see a large classroom bulletin board display labelled "Sound Sharing" capturing the moments from the ongoing work in progress. I anticipate that more pictures will be added to the display after the sharing.

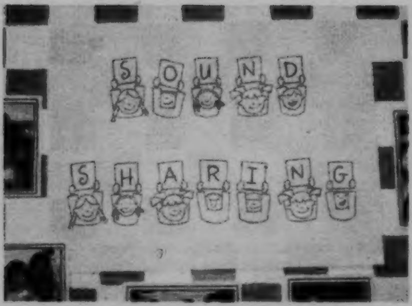


Figure 5. Bulletin Board Display

"One of the instruments that I like the best is the drum set that Hailey and Abbie made," says Casey, pointing across the room to the shelf. "Come look at it!" I traipse behind Casey to peer closer at the work created by two girls in Grade 2. Pointing to the sheet resting beside the drums, I remark, "Does this go with the drum set?" "Yeah, that's their information about it." As I peek closer, I can tell that it is their reflection which indicates their thought process as they engaged in creating the drum set. It is evident that the children take great pride in their work and they seem very happy to share their final products.

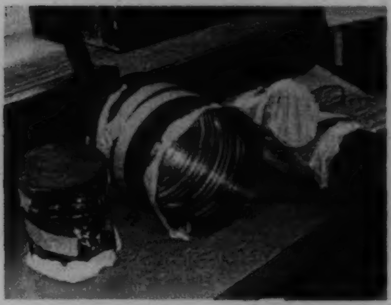
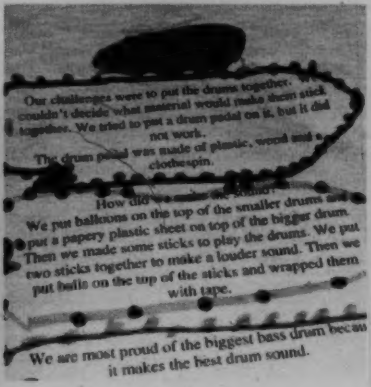


Figure 6. Drum Set



Our challenges were to put the drums together. We couldn't decide what material would make them stick together. We tried to put a drum pedal on it, but it did not work.

The drum pedal was made of plastic, wood and a clothespin.

How did we make the sound?

We put balloons on the top of the smaller drums and put a papery plastic sheet on top of the bigger drum. Then we made some sticks to play the drums. We put two sticks together to make a louder sound. Then we put balls on the top of the sticks and wrapped them with tape.

We are most proud of the biggest bass drum becau it makes the best drum sound.

Figure 7. Students' Reflection

Classroom Traditions of Music-Making

As the class begins cursive writing, Casey is happy to point out that, "We do some fun music in here too." Interested, I sit up taller and tune my ear a little closer, wondering what he is about to share. I overhear Lara approaching Trudy to see if she can turn on a CD in the background while they work on their writing. "Sure," Trudy willingly agrees. I inquire if it is a specific request but Casey says, "Nope, not usually, we are just happy to have some music on while we work."

"Sometimes, we even have some sing-alongs on the carpet with Trudy and Heather. I think we might actually be doing that this afternoon if we have some free time," Casey's eyes getting a little wider. "Oh?" I say surprisingly. I look over to the whiteboard easel and see that "SING-ALONG" is printed in bright blue, capital letters for later in the afternoon. "How does that work?" I ask. "Well, we mostly put on a CD and then we follow along the words on a big piece of paper," pointing to the corner of the carpeted area where the song sheets are. "Sometimes we just sort of say the words, but we mostly sing them. It just kind of depends on the song, you know." From a distance, I strain to see that the songs are printed out on laminated flipchart paper. "The best part of all though is when we get to use the pointer!" Probing, I ask, "Do you have some favourites?" Quickly, Casey replies, "Actually I do. Most of the class asks for 'Monster Mash' and 'The Cat Came Back.' We do those ones a lot."

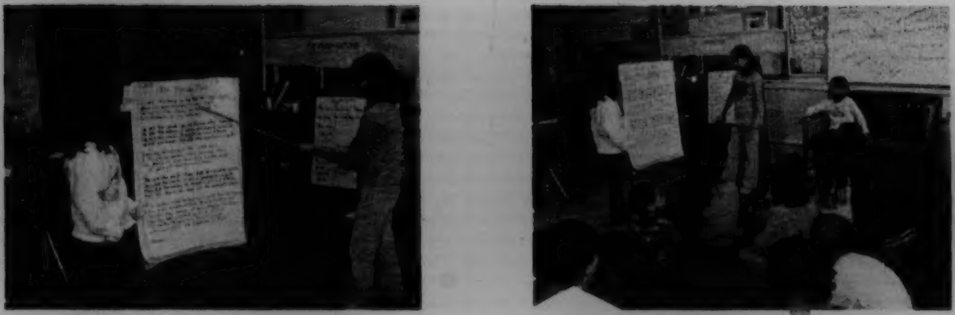


Figure 8. Leading the Sing-Along

"Another exciting thing we do is the Birthday Tunnel. You might get to see it if someone has a birthday when you are here." I respond to Casey with a puzzled look on my face as I ask, "What is a Birthday Tunnel?" "Well, it's really pretty neat because we get in a line with a partner and form a tunnel." Standing up to show me, he demonstrates, "We either make an arch with our arms and the birthday star crouches through or we make a tunnel with our legs and the star crawls through." I admit, "That sounds like fun!" "Everyone then sings 'Happy Birthday' as the boy or girl goes through the tunnel."

Within the next few days twin girls in the class were the birthday stars. As the tunnel was formed with the children's legs, the class broke into song and unintentionally changed key once, during the song. The children did not appear to notice as the focus was merely on the enjoyment of the event!

Figure 9. Celebrating with the Birthday Tunnel

Spontaneous Music-Making

After chatting with Casey, I am thinking more about all that I am seeing and hearing in the Grade 2/3 classroom. I notice that many children frequently engage in spontaneous music-making activities throughout the day. At times, their musical utterances are barely audible, while at others they are very explicit. I often hear my friend, Casey, unknowingly making music. Thinking back to my first day in the class, I recall a part of a social studies lesson where the children were listening to a CD recording of some music from Northern Canada, the region of Iqaluit. As the class gathered on the carpet, I heard Casey improvising a repeated melodic ostinato (Frazee & Kreuter, 1987) over the top of the song. Since then, on other occasions, as he goes about his classroom work, I continue to hear him bellow out the opening to Beethoven's 5th Symphony on the syllable "da." Frequently accompanied with a heavy vibrato, it is usually in the pattern of "Da da da daaa, Da da da daaaa."

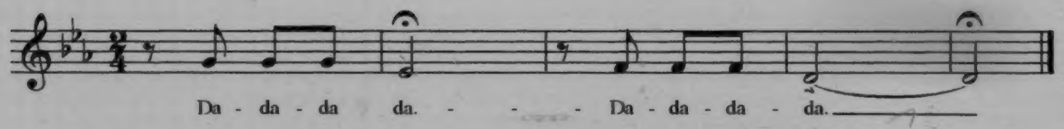


Figure 10. Beethoven's 5th Symphony – Mvt. 1

About the third day after I had noticed him doing this, I decide to ask him about it. As the following excerpt suggests, another boy, Michael, chimed in to the discussion.

> I ask Casey if he knows what piece of music that is. He shrugs his shoulders. I ask him if he might have heard it on a movie. He's still not sure. I say that it's by Beethoven. "Hey, he was deaf," Michael says. I agree and ask how he knows that. "My piano teacher told me," he replies. (Fieldnote excerpt, April 26, 2006)

Casey and I recently had further discussion about his music-making and he told me that he did not sing that much; however, he did go on to explain his thoughts about music. One of his comments was the following: "I think of music up in my head like (humming audibly), like notes and then I'm like—I hum it out." He continued on and shared that sometimes his humming is close to *Star Wars* or *Harry Potter.* As the day progressed, the children moved on to doing other work and a small group of children was working together at a table. Once again, I noticed Casey making music.

> I overhear him singing "Twinkle, Twinkle Little Star." I point out to him that that's what I was talking about upstairs in the conversation [referring to individual interview with Casey]. "Oh yeah." He admitted that he did not even notice that he was singing. These must be some of the songs he has "up in his head!" (Fieldnote excerpt, April 26, 2006)

There are other occasions when the children can be heard humming or singing as they go about their work. Sometimes I hear it in a small group, whereas other times it is individual. Right now, I notice one boy in Grade 3 humming a tune unknown to me as he strolls over to get his paint. Another can be heard making up his own lyrics to the tune of "Rudolph the Red Nosed Reindeer." It is also common to overhear children singing or humming pieces of music that they learn in Music class. At times, the words seem to be altered and even improvised from the version learned in Music.

I notice Daisy, a girl in Grade 2, frequently engages in spontaneous music-making in the classroom. While meeting up with her group for Sound Project, I see her proceeding through the class using body percussion to repeat the pattern of four sixteenth notes and two eighth notes.

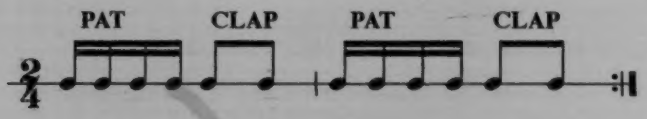


Figure 11. Daisy's Body Percussion

She patted the sixteenths on her lap and clapped the eighth notes. She continued to repeat this 2-beat pattern a number of times as she walked along. She also often hums quietly as she goes about her work. This happened earlier today when she and her cousin Michael were working together in the Computer Lab. They were sitting with me at their own individual computer stations.

> I hear Daisy humming a tune. I am sitting in between her and Michael and he comments. I ask her about it and she says it's for Brownies, but she's not supposed to be singing it because it's for another level! My interpretation is that I

> think this would be a selection for another year and she would learn it at another time. She almost sang it secretly as if it was wrong for her to be singing it too soon—almost like when music teachers only allow certain solfege syllables to be conscious at certain grade levels. (Fieldnote excerpt, April 24, 2006)

There are other moments when I see children engaging in music-making in small groups. As two girls in Grade 2 make their way to do some math, they strum their fake guitars and noticeably lip sync a song about loving math. One morning not long ago, the Grade 3 class used a multiplication rap song recorded on a CD to help them learn their multiplication facts.

> Peter was really into it and movin' and groovin' while listening to the 7 times. Then the group wanted to listen to 6 times and the 0, 1, and 2. There was lots of laughter. Some totally followed along, while others found it difficult to maintain it rhythmically. This was an interesting perspective. The children moved to Mad Minutes and then Trudy, the classroom teacher, needed feedback about the music. There appeared to be a divide as to who liked it and who didn't. Peter advocated that it was easier, as he exclaimed, "Math and music are the same part of your brain." He reiterated it as Jake said, "but the music takes over my brain!" Trudy asked how Peter knew this and he said, shrugging his shoulders, "My Dad told me!" (Fieldnote excerpt, April 10, 2006)

At times, the children also participate in hand-clapping games, usually in pairs. The games involve clapping patterns which are accompanied by a combination of rhythmic chanting and pitched singing. This can be seen in various places, including while the children sit around a circular table in the lunch room, outside on the playground during recess or lunch time, while waiting for an assembly to begin in the gymnasium, or even taking advantage of a free moment, such as during an outdoor fire drill.

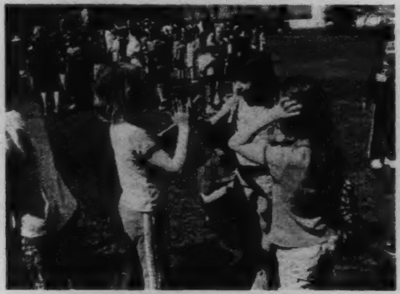


Figure 12. Hand-clapping Game During Fire Drill

Other Music-Making Spaces

As is indicated by the hand-clapping activities that occur outside of the Grade 2/3 classroom, there are spaces around the school wherein children create music and engage in music-making activities. Yesterday at morning recess, I overheard some singing on the playground equipment, again between Daisy and Michael.

> I go outside for recess and swing with Daisy and Michael on the tire. They begin to sing a song that I don't know. They laugh and smile at each other. I ask them what they're singing and Michael says it's a song from the radio. This is interesting to me. I ask what they think we can sing together. We chime in with "Salamanca Market" [a song we all know from Music class]. (Fieldnote excerpt, April 26, 2006)

Today at afternoon recess, I notice some children occupied with small electronic toys that talk and make music. I see a boy in the class sitting on a playground bench. I approach him and he is delighted to show his Tamagotchi toy to me. It is a virtual, electronic pet. He explains that it plays games and you can buy stuff on it. You can also play with others and connect to them. It audibly makes lots of sounds and plays music. In particular, he has me listen to the trumpet sound and the drum sound. He tells me that he likes playing with it a lot.

During physical education class, more commonly known to the children as gym, many children like to chant and sing. When the children proceed into the gym with their classroom teacher, Trudy, they often begin with a warm-up of running some laps around the gym. Frequently, I hear the group sing phrases such as "We will, we will, rock you!" or "Let's go [hockey team name], let's go!" as they run around the gym.

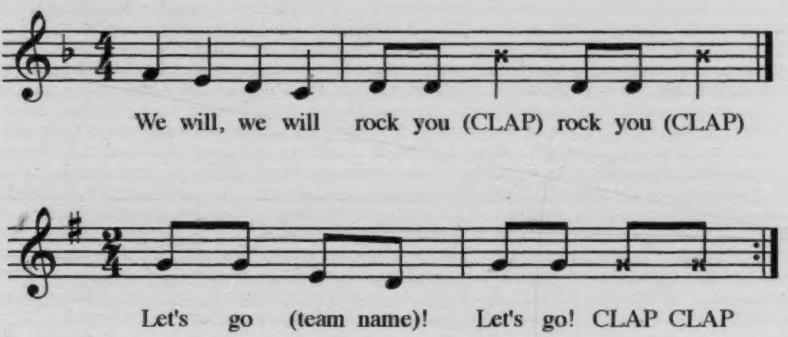

We will, we will rock you (CLAP) rock you (CLAP)
Let's go (team name)! Let's go! CLAP CLAP

Figure 13. Physical Education Singing

During the National Hockey League playoffs, the children are very happy to cheer for the local hockey team. They often make chants or sing to show their spirit and pride in their home team.

Periodically, the children have a few minutes of free time during gym class. Some children choose to use skipping ropes and vocalize a chant or song to accompany the skipping pattern, while others choose to play with balls. A small group flocks toward the piano in the corner of the gym and uses the opportunity to either play something they know or make up their own compositions. It is common to see three or four children surround the piano. The children also often enjoy the opportunity to have their teacher play a CD on the stereo while they are involved in gym activities. Preference seems to include music that is upbeat, rhythmic, and loud to accompany their physical activity.

Making Music in the Music Room

As I am writing these notes to myself, Casey taps me on the shoulder and excitedly whispers, "It's time to go to Music!" I shuffle my papers into a manageable pile and follow him to the line-up at the door. As the group travels down the hall from the regular classroom to the Music room, Casey tells me that three out of five days of the school week, the Grade 2/3 class attends a half hour Music class with Mrs. Oliver. "I think the days we go to Music are Monday, Tuesday, and Friday. If you just follow me, I'll show you around." "Sounds good!"

Entering the Music Classroom

We wait patiently in the hallway and soon Mrs. Oliver swings open the classroom door. She pleasantly greets, beckoning "Come on in!" One by one, the children file in. Already, it reminds me of the Grade 2/3 classroom, since after opening the door, it is necessary to take a few steps forward before the main area of the classroom is visible. I follow behind Casey since I know that he knows where he is going. I soon can see this room looks quite different from the regular classroom. In the entryway, I notice a white wooden slotted box that holds a number of soprano recorders. Casey points out, "We get to use those in Grade 4. I can't wait!" On the wall above the shelf is a long poster that reads, "If you can walk, you can dance. If you can talk, you can sing." I see a variety of motivational sayings, music posters, and French posters around the room. Another boy tells me that Mrs. Oliver teaches French here also. I notice that among the music posters are those that are reminders about recorder fingerings, rhythmic values, and pentatonic scales.

An electronic piano sits in the entryway as the room becomes a large open, carpeted space. Directly behind the piano is a pocket chart that can hold various cards. "What goes in there?" I ask. "Oh, those are for our rhythms, like ti-tis, tas, and ones like that." This hangs beside a large whiteboard. Round laminated, bright-coloured solfege syllables, from low *do* to high *do*, are aligned vertically to the right side of the board. Gesturing to the syllables, Casey affirms, "You'll hear us using those in a few minutes when we do our warm-up."

Off to the side of the board are the stereo and a collection of CDs. Again, I am interested to see the CDs although I am too far away to peer into the stack. "That's Mrs. Oliver's desk," Casey points. I see that it is directly to the right of the CD stand. Along the wall adjacent to the whiteboard are tall large windows. Underneath the window are a computer station and a large filing cabinet decorated with some plants. A small bookshelf sits beside. A couple of little tables with chairs are on each side of the room, one beside the bookshelf and the other on the opposite side of the room. Approximately three quarters of the room is open carpeted space. "We love this great big space in the middle!" Casey exclaims. Three other children quickly agree. This inviting area looks like it is used as a meeting space for the children and teacher. "What do you use this big space for?" I ask. Casey quickly remarks, "This is where we move around." As he says this, one of the girls freely outstretches her arms and does a little spin to reinforce what Casey has just said.

I can see from a distance that the back of the room is the area occupied by the classroom instruments. Since we came into the room, I can tell that Casey has been edging his way there. "Come look quickly before we start class." I tiptoe behind him to the pitched percussion instruments that are aligned in two neat rows. "This is the best part about Music—all the instruments." Casey points out that the small benches in the front row hold glockenspiels. "For each instrument, there is a small basket to store the mallets. Those are the little stick things that you play the instruments with." "What are all these instruments in the back row?" His eyes beaming with excitement, jittering on the spot, "Those are the most fun—the big xylophones, metallophones, and contrabass bars. We take turns playing them."

Just behind these rows I see a tall wooden shelving unit. Six coloured curtains of bright purple, fuchsia pink, lime green, and pastel blue hide these shelves. "What's in there?" I point. "Oh, that's Mrs. Oliver's. I think there are things in there for concerts, like costumes and extra music." Through the curtains I can tell that the shelves are full. It looks to be an area which houses teacher materials.

"Over here are all the extra smaller instruments," Casey motions. To the right of the tall shelves is a smaller dark blue shelving unit where the non-pitched percussion instruments are stored. "See all these little signs?" he says, pointing to all the labelled baskets. "That's so we make sure we put them back in the right spot." I can tell that a selection of mallets is available since they sit in a container beside the many baskets that organize and separate the non-pitched instruments, including claves, cowbells, sand blocks, and maracas. As we finish looking at the instruments, Mrs. Oliver calls, "Come join me on the carpet!"

Impressions

The children happily gather round. I sense a positive feeling in the room. Tapping me on the hand, Casey whispers, "Mrs. Oliver is nice. We get to do lots of activities with her." She begins with a solfege warm-up where the children echo familiar solfege patterns using handsigns. After attending a few classes, I notice that periodically, after they have been given the starting pitch, rather than echoing, they directly follow the handsigns from her. They are competent at doing both of these activities. The warm-up also often includes rhythmic echoing where the children echo a 2- or 4-bar phrase of known rhythms. Both the solfege and rhythmic patterns used in the warm-up are often those used in anticipation of particular musical activities for the remainder of the class.

"Sometimes we use our pencils and write out music notes and rhythms on the musical staff," Casey proudly shares. I can tell that there is a focus on music literacy, the ability to be able to read and write music. The solfege patterns and rhythmic phrases are frequently associated with the staff so children tie their learning to becoming musically literate. I soon observe that other focuses include singing, playing non-pitched and pitched percussion instruments, creating, improvising, listening lessons, incorporating movement by using body percussion, exploratory movement, and dance. "If you are going to be here for a while, you'll probably get to see us do lots of things," Casey brags.

Talk about Music

Now that I have been to some Music classes, I stop for a few moments to jot down thoughts to myself. I notice that the children are articulate at describing various musical elements such as form, beat, rhythm, pitch, melody, and meter. They frequently discuss ideas about their musical inquisitiveness with Mrs. Oliver. Some of these ideas are specifically related to musical elements, while others may just be a comment or inquiry about a musical thought or concept. I overhear a class discussion regarding head voice and one girl in Grade 3 asks, "How come we have to learn to sing in our head voice when all the famous singers sing in their chest voice?" (Fieldnote excerpt, March 21, 2006). In another Music class, the same girl comments on what it means to improvise. She responds to the teacher by saying, "You don't have to play music off any certain notes," while another says, "It's like changing—making a new thing" (Fieldnote excerpt, April 24, 2006). Yet another day, a boy in Grade 2 found it quite intriguing that the solfege warm-up always seems to end on low *do*. He inquires about this to Mrs. Oliver.

> Cody asked why we always finish on *do*. We then experimented with patterns ending on high *do* and *so*. We also tried *re*. It was good to try these out and then discuss. It was evident that the class was critically thinking in order to determine what phrases seemed unfinished. (Fieldnote excerpt, May 9, 2006)

Another recent instance involved a discussion and review of mallet technique while playing instruments. The children's list of good technique included the following:

1. Play gently.
2. Don't lift your mallets very high (no pointy fingers).
3. Bounce your mallets.
4. Use one mallet at a time.
5. Hold your mallets in a motorbike position.
6. Play in the middle of the bars.
7. Alternate your mallets (switch). (Fieldnote excerpt, April 25, 2006)

Figure 14. Practicing Mallet Technique on Pitched Instruments

On numerous occasions, there are examples such as these where the children engage in talk about music in order to further their own musical understanding.

Children's Perspectives on Musical Experiences

Music All Around

I close my notebook and join the line-up of children at the door. "Have a great day," Mrs. Oliver calls. Casey walks with me as we make our way back to the Grade 2/3 classroom. The class congregates on the carpet, waiting for Trudy and Heather to return. While we wait, I curiously ask, "What are some of your favourite types of music?" "Rock n' roll!" is a shouted, quick response from three children. "Yeah, the electric guitar is awesome," adds Ethan. "What about rap and heavy metal?" Peter interjects. "I like a little pop," shares Lara. "Me too," adds Bridget. A number of heads quickly bob up and down in agreement. Edie chimes in, "I like to listen to classical and even some jazz." Complimenting the group, I state, "Wow, you sure know many different kinds of music! Do you know some artists too?" "Oh, like you mean Green Day and all that?" asks Ethan. As I nod my head, Peter echoes, "Yeah, Green Day's the best!" "I have Bon Jovi and U2 CDs," says Kara. Macy shares, "What about Gwen Stefani and Avril Lavigne?" "Hilary Duff, Hilary Duff, Hilary Duff!" five girls chant. Quickly turning my head toward them, I inquire, "What can you tell me about her music?" Raising her hand, Lara points out, "Well I just like how she sings and I like her background music and stuff and she really, like she has really good songs. . . . She doesn't have all like bad, all like you know, the swear words."

At this point, Trudy and Heather enter the class and come to join us on the carpet. Overhearing the discussion, Heather points out, "Sounds like you are having a great conversation here, please continue." "Yeah, we're talking about music," Casey says. Smiling at Heather, I continue, inquisitively asking the class, "So, where do you mostly listen to music?" "I have a Discman and my brother has an iPod," shares Kara. "There's lots of music on my computer and MP3 player. I also hear tons of music on movies," remarks Cody. "My alarm clock plays music and so does my mom's cell phone," Daisy maintains. "My mom's too," Jared agrees. Michael adds, "I hear music at my piano lessons and also at church. I like mostly listening to a CD when I am bored." "I sometimes like listening to smooth, quiet music when I am lying in bed," says Sabrina. "You know the kind that has the water sounds in the background? It helps me go to sleep." Hailey points out, "We always have music on in the car!" "Us too," says Bridget, while a number of heads nod. "There are so many places that we hear music! It's all around," I indicate. Peter says, "Everyone sort of needs to know music, a little bit about music. It's just an important thing about society."

Music in the Middle

"I just like when music is not too smooth, but not too hard either," comments Jake. "Yeah, that's sort of like school Music," says Casey. "What do you mean?" I ask, interested. "Well, it's in the middle, I kind of like it, but kind of don't." Hesitantly, Peter speaks up suggesting, "Well I sort of like Music class but it can get really boring, but I actually like *music*, like the whole scheme of it. But Music class I just don't like it very much because they never play any music that we actually like." "Is that something that you ever asked your teacher, Mrs. Oliver about, Peter?" "Actually I did." "What did she have to say?" "She explained to us that she was trying to teach us songs that you wouldn't hear on the radio. I guess it's just so we can learn a variety of stuff." "Did you have any suggestions for her?" "Well maybe like every 3 weeks or so she might play a song that we actually *like* and we might actually get to like, listen to it and actually do our own movements, not like run around and stuff though. *That* I'd probably like, and then Music class might be one of my favourites."

Daisy adds, "Yeah, it's not my favourite, but not my most unfavourite subject either." "Well, are there any things that you would like to be able to learn in Music?" I ask the group. Peter continues, "Besides listening to some of our music, I think it's really fun if we keep playing the instruments." "And don't forget the boomwhackers!" calls Daisy. The rest of the children unanimously concur. Bridget quickly adds, "I wish we could learn all the scale with the handsigns because we actually already *know* them all, we just can't use them." "Yeah, especially *fa* and *ti*," adds Sabrina. "We could do lots more songs if we could use all those," states Bridget. "It's sort of not fair that we have to wait until we're in a different grade to use them."

Music Is . . .

The class pauses for a moment and I think about how our discussion might proceed. "You all know so much about music!" I mention. "So, if someone was to ask you what else you know about *music*, what would you say?" Cody quickly raises his hand, "I know, I know! There are usually four sections, like the brass and strings, oh, and I forget the other two." "Oh, you mean the instrument families?" I ask. "Yeah, yeah." I overhear Chad call out “Percussion,” while Aiden adds, “Woodwinds.” Edie points out, “And you can use those different kinds of instruments and put a whole bunch of notes together. Then it makes music!” Macy agrees, sharing, “If you put together a really high and low note, it might not sound good. You just sort of have to try them out and figure out what sounds right.” “It’s usually best when there is a good melody and rhythm inside,” indicates Michael. “Hmm,” I respond with interest. “I guess you could say music just basically makes noise. It’s usually something people do,” reveals Jake.

“There are other kinds of music too,” suggests Bridget. “Like blowing on a piece of grass. Sometimes I do that at home. It makes music.” “What about stomping my feet?” asks Madeline. “You can take a stick and hit it on something and that makes music too,” claims Lara, “and I love the sound of horses neighing. That sounds like music to me.”

After a brief pause, Foster further states, “You know, sometimes music sounds good and sometimes, it just doesn’t.” “Yeah,” Michael says, “that’s why I guess you just have to keep practicing even though it kind of digs into your time.” Jared agrees, stating, “I have to usually play the piano for 30 minutes each day. It’s not always the best.” Edie begs to differ, sharing, “But that’s how you get better. By practicing a lot that’s how I figured out how to make up a song.” “How did you do that?” Jared asks. “I wrote it down and I started playing stuff on the piano and now it’s pretty much a full song.” “What did it sound like?” continues Jared. “The words were kind of in a tune, but I had trouble with the second note. First it was *do*, *mi*, *mi*, but then I changed the melody a little and I went *do*, sharp. Then it started to sound way better.” I suggest, “That’s like what Macy was talking about earlier. I guess you mostly have to listen with your ears and try out different notes until it sounds good!" "That's what I did!" says Edie.

"So, do you think that it's important to have Music class in school?" I inquire. Bridget begins by sharing, "Music is really important 'cause well, if you don't learn music you can basically never know it." "Well, I am not so sure," Daisy confesses. "Because really all you do is sing and say tas and ti-tis. 'Cause if you're not learning piano or anything, you don't really need to learn music." "But," Kara explains, "it's a good chance for the people who don't get to do all those fun musical things outside of school to do something inside of school." "Sometimes the stuff you learn inside school can help you with the music outside school, or it can be the other way around. Then everyone else gets to learn about it too." Casey appears undecided about the importance as he proceeds by saying, "It's a hard decision but, if you didn't know what music is, you couldn't like, for example, if you wanted to hear like a CD you couldn't hear it 'cause you don't know what the name is. Music is just like a thing you learn in school, and ah, I don't really know if it's important, but . . . you need to know it sometimes." Probing further, I ask, "Do you think you could live without it, Casey?" After pausing a few seconds, he decides, "Yes, you could live without it but some people, if you really, really like music you might really wanna go into school and learn it." "I think you should learn it, especially if you want to be a singer," Sabrina points out. Jake announces, "Yeah, it's good if you want to be a musician. You wouldn't have a chance to get good at it if you didn't practice in school. Besides, school Music makes the school a happier place because sometimes you can hear music around the school even after we leave Music class. If you are down, music can cheer you up."

"Hmm." I pause to reflect on what has just been said. After a brief silence, I say, "We are having such a great discussion, Grade 2/3, but it looks like Trudy and Heather are ready for us to move on to math. Thank you for sharing your feelings and experiences with me. I'll look forward to chatting with you more." Trudy calls for the children to move back to the tables. The children proceed, leaving me with much to think about.

Revisiting the Narrative: An In-School Story of Music Experiences

There is a lot to grasp. I am realizing that by being in the classroom and spending time with the 20 children in many areas of the school, music is present in various forms and places. I am compelled by the interesting classroom traditions that involve music. Two examples of these include the Birthday Tunnel and the whole group sing-alongs. Although these are seen as traditions, I noticed an informal, spontaneous nature to the music-making. As collective experiences, these shared beliefs seem extremely important to the Grade 2/3 class. In order to make them succeed, there is a certain common understanding about how these traditions work and what is involved. I perceive such music-making activities to be part of the *creative* aspect that is part of music curricula for these grades. However, it does not appear that such engagement was recognized as part of music curricula. Acknowledgment of this type of music-making was not something that was discussed.

Another creative aspect I noticed within the context of the classroom occurred during the Sound Project with the creation of instruments. Along with creating, *playing instruments* is a skill area outlined in the music curriculum. The children put various materials together to construct instruments. Thoughtfully, they described and demonstrated how to utilize their creations. I was compelled by the interesting questions they asked one another. As I overheard them conversing, I quickly noticed that they exemplified a high level of thinking.

During this project, the children invested a great deal of time learning about sound and investigating interesting ways to create sound. They developed ways to manipulate and vary sounds. The children had very thoughtful insights into what constitutes sound or music. Such ideas as horses neighing, blowing on grass, or hitting a stick on something came forth as ways to potentially make music. Yet, these types of conversations and activities were not acknowledged as part of music or the making of music within the music curriculum.

There was much evidence of children engaging in spontaneous music-making. It was very intriguing to hear children use pitched inflections and rhythmical nuances to create music without guidance. Interestingly, this happened most often outside the walls of the formal Music room. I often noticed the children making up lyrics to familiar songs. They tended to utilize movement to accompany songs, using their bodies as a sounding board to tap out rhythmic patterns. I wonder what this means . . . . Is it significant that it happens outside of Music class, in the less formal places of the hallway or while eating lunch? Teachers and adults did not appear to notice or ask about such means of music-making. I wonder why this is so.

In Music class, the children were quite articulate about musical terminology. It was obvious that they acquired a diverse vocabulary to foster their musical understanding. The children had distinct ideas about their musical likes and dislikes, both in and out of Music class, and their overall awareness of music was very acute. Fascinatingly, a lot of their talk about music centred on their interests from outside of school. Many were quite knowledgeable about a variety of rock and pop groups. That influence was definitely prevalent in their talk.

The children also appeared to be quite aware of the many ways in the world that they can listen to music. From iPods to cell phones to virtual toys, they noted that all such pieces of technology play music. These pieces of technology seemed to be in the lives of many children. They allowed children to engage with music as *listeners*, another important part of the music curriculum. Yet, how were these experiences of listening to music blending with the listening experiences in Music class? The children were quick to point out that this type of listening was not the kind of music that fits with Music class. If this is a central part of their daily realities, why is this so?

Importantly, it appeared that there were many avenues that influenced the children's musical experiences. I would consider many of these influences to be musical and they could potentially align with the music curriculum, yet I noticed that these were not acknowledged or discussed. As I continue to make sense of the conversations and music-making I was witness to, I will need to sift through how these many angles move and shape the children's overall understanding of music. How do these experiences influence the school music curriculum? How does the school music curriculum influence these experiences? There continues to be much to ponder.

Resonances Across In-School Spaces of Music Experiences

Utilizing Conle's (1996) framework of resonance, I looked across the various places of music-making in-school to formulate resonances of analysis in the first narrative. Through spending time with the Grade 2/3 children in many contexts in and around the school, it became very clear that their daily music experiences were shaped by a variety of in- and out-of-school influences. Looking specifically at the Grade 2/3 formal Music classes, throughout the school week, the children appeared excited to engage in many routines that were part of Music. They were knowledgeable about musical terminology and enjoyed taking part in a variety of activities that involved developing rhythmic competency, singing, playing instruments, reading, writing, creating, improvising, exploratory moving, and dancing. Based upon my own teaching experiences and my interpretation of the curriculum document, it is appropriate to state that the children were certainly engaged in an array of meaningful activities that would lead them toward developing increased musical understanding (Montgomery, 2002). For example, at the commencement of Music class, the children would frequently perform echo-clapping activities which led to developing rhythmic competency. The children also participated in vocal warm-ups which were often tied to the music literacy experiences they would encounter later in that particular class. Mrs. Oliver, the Music teacher, provided many opportunities for the children to play classroom instruments. These occasions solidified the concrete use of working with the musical elements. All of these examples demonstrate how such meaningful activities lead toward increased musical understanding.

In terms of the musical content the children were exposed to, they sang a variety of children's song material, including shorter melodies focusing on the pentatonic scale (utilizing the pitches of *do*, *re*, *mi*, *so*, and *la*). The children learned both folk songs and composed songs. Within the folk music genre, there was not a particular focus on either Canadian or American folk songs. Examples of songs used included: "Here Comes a Bluebird," "Old Brass Wagon," "Chatanooga Choo Choo," "Old MacDonald," "Salamanca Market," "Ebeneezer Sneezer," and "My Bonnie Lies Over the Ocean." During the time I was with the children, the songs learned in Music class were in the English language. In choir rehearsals, however, I did hear the presence of world music, thus exposing children to music in languages other than English. This was evident in the Grade 4–6 Choir when the children learned the lyrical melody of "El Puerto del Cielo."

In Music class, the children did not engage in singing music from the pop genre. The songs they learned varied with some being more melodious and lyrical, while others were lively, with a strong rhythmic drive. The selection of song material utilized did not appear to come from a particular method book. Rather, Mrs. Oliver seemed to draw from a number of resources for the musical material used in classes. It was evident that group singing was a daily focus. The singing was often linked to music literacy experiences, along with the use of body percussion, playing instruments, and movement.

Based upon my observations in Music class, it was clear that there was a balance in the attention given to conceptual and skill areas that were outlined in the curriculum document. There was evidence that the children engaged in focusing on the study of the musical elements (rhythm, melody, harmony, form, and expression) through utilizing the suggested skills (singing, playing instruments, listening, moving, reading, writing, and creating). From this point of view, I believe Mrs. Oliver was following the expectations of the curricular document as she honoured what she was directed to do. In addition, I found her to be a motivating teacher, knowledgeable about the subject area, and she always seemed to strive for a variety of strategies to assist students in their musical learning. From the early stages of my time at the school, it was quickly evident the children enjoyed Mrs. Oliver's Music classes.

I recall an instance where Mrs. Oliver strove to be connected to her students' interests as she planned a talent show wherein the children could share some type of musical interest, whether it be playing an instrument, bringing in some recorded music from home, or connecting with some friends to showcase a musical performance. I think this type of activity can be worthwhile for connecting with students. In spite of this, the children led me to suggest that this type of connection to students' interests needs to be taken to a higher level and subsequently embedded with consistency across all instruction. However, I do not see this as a fault of Mrs. Oliver's; rather, I believe the question of drawing upon children's musical interests and seeing their experiences fluidly interplaying between in- and out-of-school becomes a far broader question of the music education profession as a whole. While the findings that evolved may be starting points of this awareness, I think the entire profession, across various contexts, needs to be cognizant of recognizing the place for children's perspectives within the instruction of elementary music.

Within the school day, I observed a great deal of music-making happening outside the walls of the formal Music classroom, frequently evident in the areas of the Grade 2/3 classroom, physical education class, computer lab, and during other regular school activities (e.g. recess, lunch, outdoor play). In these places, I watched children engage in individual, partner, and group music-making through singing, chanting, humming, moving, creating, and listening to music. The majority of the music-making I noticed in these contexts, however, was not recognizably connected to the musical content that the children were learning in Music class. It appeared to me that it was rarer to hear children singing or humming something from Music class than to hear them draw upon music they knew from elsewhere.

On a broader level, however, I wonder where children's perspectives and their voices lie within the planning and enacting of school Music curricula. I thought about this a great deal as I observed the Grade 2/3 children in their Music class. As a music teacher who also taught French and directed extra-curricular music activities, Mrs. Oliver was indeed very busy. As I noticed her routines, I was reminded very much of my earlier recollections of my own experiences as a music teacher, often frantically feeling as though there was time for a little of everything, but not a great deal of focused time for anything specific, let alone time for truly engaging in conversations with children. I think this raises concern at a more comprehensive level for the profession of elementary music education as music educators reflect upon their role as teachers who ought to be connected to students. This made me think about the question, Have music educators even asked children their thoughts about how their individual experiences might become a part of school Music? My observations would lead me to believe that up until now, this had not been these children's reality.

CHAPTER SIX

ADDRESSING OUT-OF-SCHOOL MUSIC EXPERIENCES

Narrative # 2—Kara

Getting to Know Kara

As I unpack my backpack first thing in the morning, I notice that Kara, one of the girls in Grade 3, already is quietly reading over in the corner. Once I hang up my coat and put my lunch away, I make my way over. I squat down on the floor beside her. "Good morning, Kara." Setting her book down and pushing her shoulder-length, sandy blond hair away from her face, she looks up at me and greets, "Good morning." "You are here early this morning!" "Yep, my Mom drops me off early since she has to go to work. That's why I am always one of the first ones here." "Would you like to read together this morning?" I ask. "Sure," she quietly remarks, smiling, slightly making evident her retainer in her mouth. From other mornings, I have noticed that she arrives early and is punctual but until now, I was not quite sure of the reason.

Kara begins by telling me about the trivia book that she is currently reading. "There are lots of interesting facts in here," she remarks. Kara flips through about 50 pages that she has already read, showing me some examples. She is very articulate, explaining the details to me as it takes 3 or 4 minutes before she returns to the place where she has stopped reading. I am not surprised that she takes the time to show me what she is reading, as I have noticed that as a mature, calm, 9-year-old girl, she is descriptive and thoughtful in her conversations.

After reading aloud for about 10 minutes, Kara stops and points out, "I even noticed some music pages in here too." She rummages through the pages to find where she noticed them and flips open to one that displays some facts about instruments of the orchestra. "Did you know that I play some instruments?" she asks, looking at me, her blue eyes opening a little wider. "No, I didn't," I respond with interest. "What instruments do you play?" "Well, I play both the piano and cello. I have been playing the piano now for about 3 years I think. I guess I started around Grade 1. My first song I ever learned was called 'Tick Tock Block.' It was only 4 measures long!" "Do you take lessons somewhere?" "Yeah, on Wednesday nights at 7:30 p.m. I actually go to Mrs. Mason's house and she lives at Faber Court. She has a really nice black, baby grand piano in her living room. That's where I have my lesson."

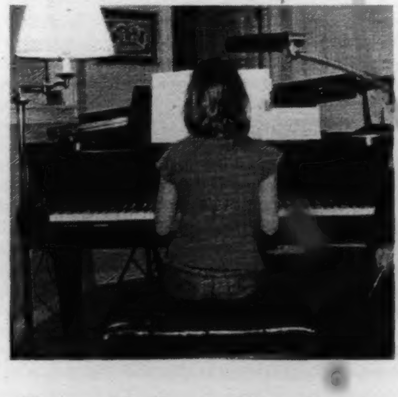


Figure 15. Kara's Piano Lesson

"What happens at your lesson?" I ask. "Well, it's for about half an hour and I mostly play some songs. Usually, though, at the beginning, I practice some scales, you know, like D Major. Do you know that one?" "Yes," I nod. "I usually have to go over the fingering and sometimes play it in different rhythms. Then, if I am learning a song, Mrs. Mason will likely play it for me and then she takes some notes on my other songs. She writes that in a little book. Then when I go home from piano, I take out my notebook, and read what I have to work on in there—if it's my timing, if it's my notes, if it's loud and soft. Sometimes she writes two pages!"

Leaning over to Kara, I ask, "Since other boys and girls are getting settled to begin Morning Reading, do you think we should move to a quiet location, Kara?" "Sure, then we don't have to whisper," Kara quietly points out. She gathers her book and stretches her tall, thin body into a standing position. We step outside and find a quiet corner to continue our chat. "What about cello, Kara? You mentioned that you also play that." "That's sort of different because I learn that here at school," she replies. "On Tuesdays at lunch time there is a teacher, Kelly, who comes in to the school and works with a group of us. We have it in the Music Room. It's not the same as piano because it's not just a lesson by myself. We mostly learn some songs together. Sometimes we practice bowing and plucking and whether we go *up* which is tip to frog or *down* which is frog to tip. Kelly also plays songs for us." "So, do you take your cello home?" "Yeah, that's where I can practice. It's sort of heavy to carry though. Even my mom and one of my brothers tried to learn how to play it, but they couldn't do it, only me!" Kara proudly shares.

"So, it sounds like you are pretty busy with your music lessons, Kara." "Oh, and I almost forgot to tell you about a couple of other things. I go to choir for Grade 2/3 one lunch time a week with Mrs. Oliver. We learn different songs that we sing together." "So, you have choir at one lunch and cello at another?" "Yes!" she quickly replies. "It's okay because I don't really mind not going outside those days. I usually play with different people each day so they just play with other friends when I am not there." "Well, you sure are busy," I note.

"The other thing I was going to tell you about was my dance class. That's actually my most favourite!" Kara reveals. "Oh, and when is that?" "I go there on Saturday mornings for about an hour. It's not here at school. It's fun because I like moving and you get to create lots of patterns to all these different kinds of music, like jazz and other really nice kinds. I have been going there now for about 4 years. We also put on some neat concerts for everyone to come and watch." "That does sound like fun," I add.

Kara continues disclosing, "I like the trumpets in jazz." "Do you listen to any jazz at home?" I inquire. "Actually, yeah. My parents have CDs from, I don't know, like probably the '80s or something and they gave them to me because I like jazz and blues. I have a Discman now so I can actually listen to them. Sometimes I listen to music at home when I have nothing to do or when I am doing a craft in my room. I also listen to The Arrogant Worms. They're my favourite band. Do you know them?" "Yes, I have heard of them before." "Perhaps I can show you my music if you come over to my house someday! Do you think you might come over?" "That sounds like fun! I would love to come over and visit."

"So, you can probably tell that Music is one of my favourite subjects in school!" announces Kara. "It does sound like you are involved in a lot of music for sure. What makes it one of your favourites?" I ask. Kara begins by saying, "The notes are easy to learn because it's just in an alphabet, A, B, C, D, E, F, G and ah, there's a whole bunch of different instruments, a big variety of things you can do with music!" "Mmmhmm," I acknowledge. "I *really* like going on the instruments and learning new songs. It would even be fun if we could make up some of our own songs sometimes, but we usually just do the ones with Mrs. Oliver." "I see." Kara continues on saying, "Whenever she's going to teach us a song she teaches it in sections, the first line, the second line, the third line, and the fourth line. Before we go on the instruments, she always shows us what we're supposed to do on our lap and I think it's fun that we get to go on the instruments and we can dance." Knowing that she was describing the steps to learning an Orff orchestration, I share, "I admit that does sound like fun, Kara!" "It's also really good if we get to use any costumes for concerts because I like acting," she confides.

"There are lots of different words that are used in music too." "What do you mean?" I ask. "Well, I do know, that things like tutti, is from Europe, things to mean dynamics, soft and loud, are forte and piano and I think they're Italian. I am not sure though. Tutti means everything, piano means soft, and forte means loud." "Where do you know those terms from, Kara?" "I don't really remember, but I think from my music lessons and from Music class." "You do know lots of musical words, Kara, and I often notice you using them in Music class. You should be proud of all the things you know." Kara slowly grins, perhaps a little shy concerning her musical competency.

"So, Kara, do you think there are any other ways that you make music?" "Mmm, like how?" Kara inquires. "Well, any other ways that you can make musical sounds without using the piano or cello?" "I guess you can clap or stomp, or perhaps even bang things together. You should see my older brother, he's 14 and he likes playing the drums, but he is always making music with his thumbs or his feet and sometimes he makes patterns with his fork at the kitchen table!" Continuing, she shares, "I actually have two other older brothers too. One is 17 and he plays guitar and one is 12 and he plays bagpipes. I guess we all sort of play something since my mom plays the piano some too. My brothers all used to take piano, but now they play other instruments. My dad doesn't play any instruments though and he doesn't even think he can sing! Sometimes we all do sing when we go to the lake as a family. We sing campfire songs. That's fun."

Intrigued by what Kara has shared, I ask, "So, when you sing like that at home, is that at all like when you sing in Music class at school?" Pondering only a brief moment, Kara indicates, "Well, it's pretty different because you don't have someone telling you what to do." Continuing on, she shares, "You're more free to practice what you want, when you want, and how many times. Like in school, Mrs. Oliver would pick to sing it twice, three times, or just maybe once, but at home you could pick to do it as many times as you wanted or as little times as you wanted." "So, do you wish you had a chance to make more of your own choices in Music class?" I mention. "Well, sometimes it might be okay, but not too much because you also need to learn. You couldn't just do whatever you want because you still need to learn new things."

As we continue to chat, I realize that the time is quickly slipping away and that we should probably return to class. "Since it's getting time that the class will be beginning story writing, perhaps we can chat more later. Maybe I can be in touch with your family, Kara, to see when we can arrange a visit to your house." "Okay. You have my mom's phone number, right?" "Yes, I do." "She'll be home after 4:30 p.m." We make our way back to the classroom and Kara joins up with her table to start story writing. I do call her mom, Helsa, later that day and arrange a time for us to chat more about Kara's musical involvement. I plan to visit this upcoming weekend on Saturday morning.

Kara Out-of-School

It's now Saturday about mid-morning. Although the bright sun is in my eyes, I am double-checking the directions as I drive to Kara's house. As I round the corner of their street, I know that I am in the right place since I see Kara waiting outside for me. From a distance, I can see her bright pink capri pants and her lime green sleeveless top. She seems excited that I am here. We walk up the walkway together and I greet her mom, Helsa, at the door. "It's nice to meet you, Helsa." "You too," she replies. "This is Midnight, our cat," shares Kara. The long sleek, black cat brushes up against me, wondering if I am someone new. "We used to have two hamsters, but not anymore, just Midnight now," mentions Kara.

"Please come in and have a seat on the sofa," says Helsa, gesturing to the living room area on the immediate right. As I take off my shoes and make my way to sit down, I notice a piano facing the wall across from the checkered, bluish grey sofa. A variety of music books lie around the piano, looking like it has been recently played. It appears quiet inside. It doesn't sound like anyone else might be home. "We just had to take one of my brothers somewhere," mentions Kara. "My dad is working out of town for a while and no one else is home."

"Yes, it's a great time to have a chat," says Helsa. Kara and her mom cuddle in to one another on one end of the sofa while I sit at the other. I immediately notice their comfortable affection for one another. Helsa begins by mentioning, "Kara has been telling me about your discussions about music." "Has she?" I query. "She loves music." As Helsa points this out, I can quietly hear Kara humming to herself. "You do often hum, don't you, Kara?" "Hmm, maybe when I am bored," Kara suggests. "No, not when you're bored, when you're focused and settled into something and working away at something and, I think you are in a good groove." "Maybe, I guess I never really notice," Kara says looking up at her mom.

"Our family really is involved in quite a bit of music. The boys, Kara's three brothers, all play instruments and I play a little piano myself, as well as sing in a church choir. I have done some choral performances in the past, but mostly now just sing for my own enjoyment." "You sing in the van, Mom," points out Kara. "Yes, I guess we do sing along in the van quite often. We sometimes just listen to CBC. I guess we have music on more in the car than in the house. I often like the quietness in the house, although I do like classical and folk," shares Helsa. "Well sometimes it's not so quiet when my brothers have on music on the computer. Actually, it's usually full blast, max!" notes Kara. "Yes, the boys do like to turn their music up, don't they Kara?" remarks Helsa.

"Kara, do you remember when you made a concert for me, I think it was at Thanksgiving after supper, you and your brothers all played something? You brought all of the instruments into the living room and played—you were really small." "We did?" asks Kara. "I don't even remember!" "It was really quite special since you all worked together and recognized that it would be something I would enjoy." "That certainly does sound like a special family memory, Helsa," I suggest.

Pondering for a few moments, Helsa continues, "I don't know, the boys seem to enjoy music more so now than when they were in elementary school. I guess I am just not sure that elementary Music is always so suitable for boys." I listen intently as Helsa carries on. "You know, they like to move around and be busy, and I think at times it might be a little too formal for them." Kara adds, "Yeah, sometimes when the boys in class don't get it, they just fool around." Helsa points out, "I think it's important that music be as a form of expression and welcomed in school so that children be exposed to music. I'm not sure that we need to try to teach them for instance musical notation and some of the, the formal things. And I'm not sure that performance needs to be such a focus in school Music. There seems to be a real need to provide performance opportunities, usually in the form of a Christmas concert." As I listen attentively to her, she says, "I sort of think too much energy goes into that and it's a form of stress for a lot of children. Performance doesn't have to be the goal. I think you can find those things in your own life if that's something the child wants to pursue." "Do you mean like how I go to piano and dance lessons?" asks Kara. "Yes," agrees Helsa. "Those are things that you are involved in outside of school. As a family, we have made those choices."

"When I think about school Music, I am just not so sure that the day should be interrupted for the children to attend Music. I think some people get turned off in the formal setting." As I listen intently, Helsa continues, "Generally, the Music is being delivered in these little bites at certain times of the day. I am sure the teachers feel pressured as well since they don't have any extra time in the day with the children for any observational assessment." "Do you have any thoughts on any alternate ways for music instruction?" I ask. "Well, I do think that the objective should be to develop a lifelong interest in music and expose kids to music and intrigue them maybe and think about music as a form of expression rather than music as something else to be learned in the traditional way. It's the idea of introducing something that hopefully is going to be a part of their lives later on."

"I guess I would like to see school Music a little more like the creative dance class that Kara takes." "I love my dance class," Kara smiles. "There are some objectives and concepts to be introduced, yet there's also the opportunity to expose the children to different things. There's a lot of scope for the creativity." "Yes," I comment. "What do you mean by creativity?" Helsa responds by saying, "I know there are limits of time and everything else, but if the children could be involved in more projects where they have an opportunity to research and create, I think they could perhaps draw from their own interests and do what they would do spontaneously outside of school. You know, I think they would learn more."

"What do you think, Kara?" I mention. "Well, it is sort of hard that we don't have a very long time in Music class to be able to do any sorts of projects that take a long time. So, it might not work to do big projects." Thinking about what Helsa has just said about spontaneous activities outside of school and having noticed Kara on the playground singing skipping games, I wonder, "Would it be kind of neat to share some of those musical games you do on the playground in your Music class, Kara?" "Well, we don't really do that, but Mrs. Oliver could write it on the board and then you could try and make the notes and that gives you more experience of learning notes or songs. I think that would be kind of interesting," decides Kara.

There is a brief lull in our conversation. After a few moments of silence, I glance toward the piano and remark, "I would love to hear you play a little bit of piano, Kara." "Sure, I can play you a couple of songs that I have been working on." Kara moves out of her comfy position cuddled into her mom on the end of the couch and makes her way to the piano. She pulls out a couple of books and sits down on the bench. "The left hand of this one is really easy!" She poises herself and begins to play the left hand of the first selection.

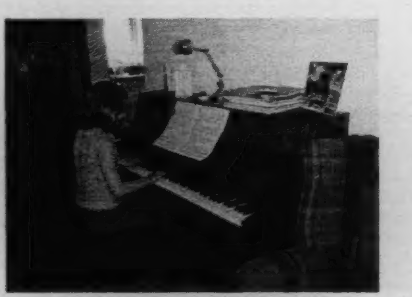


Figure 16. Kara Playing Piano at Home

Next she puts the two hands together and plays through the piece, occasionally pausing, and uttering an odd "oops." "The next one is 'Give My Regards to Broadway'." After a few minutes have passed, Kara stops and says, "So, that's what I have been working on. Sometimes I ask my teacher if I can learn some pieces that either my brother has played or my friend, Sarah. I like the ones I have heard before." She hands me a few books to glance at, showing me what she has been working on with Mrs. Mason. "Thanks so much for sharing your playing with me, Kara!" Seeming quite comfortable, "No problem," she kindly responds.

Seeing my watch out of the corner of my eye, I realize that 45 minutes have slipped by. "I am really enjoying our visit, Kara and Helsa. I should probably leave though and you can go about your day." "Well, we have enjoyed having you," shares Helsa. I begin to walk toward the door. Both Helsa and Kara move in that direction with me. "It was lovely to meet you," I mention to Helsa. "You too." "Thanks for coming over," comments Kara. "I will look forward to seeing you in school on Monday, Kara." "Yep! See you then."

I close the door behind me and stroll down the walkway toward my car. As I begin to drive, I realize that I have learned some new things today about Kara and her family that I did not know before.

Revisiting Kara: Pondering

As I think back to when I left Kara's house that Saturday morning, I recall the interesting conversation that Kara, Helsa, and I had. It was wonderful to have Kara with us, as she helped smooth the transition to comfortable conversation, given that Helsa and I had not previously met. Kara has spoken fondly of her brothers to me in school. I now have a strong feeling that they are a big part of her life. It was too bad that I did not get to meet them. They are all involved in different aspects of music, which no doubt, affect Kara's understanding of who she is musically.

Kara was quick to ensure I knew of her love for music. It is obvious that music excites her. She enjoys piano, cello, choir, and dance. By her conversations with me, I could easily discern that she has acquired understanding of music and is able to convey that through her descriptions and examples. She has demonstrated that she enjoys both formal and informal ways of making music.

I was particularly intrigued by Helsa's perception of school Music and that it would perhaps be positive to consider integrating it into the regular school day, especially at the primary level. Her thoughts about school Music instruction not necessarily being suitable for boys leave further wonderings unanswered. She felt that many school music programs are focused on performance. From her perspective, an awareness, appreciation, and exposure ought to be the goals for elementary music education. I wonder how this fits with current understandings of elementary music.

I enjoy being in Kara's company very much. I could not help but think how proud I am of her as a 9-year-old girl. She seems well grounded, focused, and is someone who shines in all areas of school. She is not only talented musically, but she also is a good writer, excels in physical education, and is thoughtful and articulate. There are many positive aspects that could be added to the list of Kara's capabilities. It was enjoyable to hear her play the piano. It took me back to my memories of practicing piano in my own dining room as a young girl.

I will think more about Kara ~ what I did not know before.

CHAPTER SEVEN

ADDRESSING OUT-OF-SCHOOL MUSIC EXPERIENCES

Narrative #3—Bridget

Being Bridget

Wandering through the playground, I glance at my watch and notice it is 12:25 p.m. A group of familiar faces stream toward me as I head in the direction of the school. Leading the pack of five young girls is Bridget. I see her legs swiftly travelling across the open space of the playground, leaving her short, sandy-blond hair flying in the wind. I hear her calling my name repeatedly as they run over to me. "Hello girls!" I call. Suddenly I become paralyzed by the simultaneous squeeze of 10 arms around me. "We came over to say 'hi' to you!" exclaims Bridget. Noticing the combination of grass-stained knees and sandy paws, I point out, "You girls look like you are having a great lunch hour!" "Yep," is a quick, clustered response. Just now the bell sounds to indicate that the outdoor break is over. As the other girls begin to race to the line-up, Bridget excitedly inquires, "Am I going to get to talk to you alone today?" "You mean about music?" I mention. "Can I do that this afternoon?" she pleads with squeezed palms in a prayer-like fashion and a pretty-please look on her face. "Sure, we can have a chat once we get inside school. It might be a good time since I think right after lunch you have extra time to finish up some work from this morning." "I'm all done so just wait for me outside the classroom, okay?" says Bridget. "I'll take my outdoor shoes off and meet you there!" "Sounds good," I reply.

Within a couple of minutes, Bridget lands outside the classroom, out of breath, not completed poised. "I just have to put my coat in here, okay?" she says pointing to the classroom. "No problem, take your time," I mention. I am doubtful that these words might resonate in Bridget's mind as she most often energetically runs or jumps wherever she goes. Within a few seconds she is back and exclaims, "I'm ready! I let Trudy and Heather know I was with you. They said it was okay." We begin to walk toward a small room that is not far from the classroom. "It's a little quieter over here, isn't it?" Bridget mentions. "It's sort of loud when everyone comes from outside," she adds.

"You know how we were talking in class the other day about what kinds of music we listened to?" Bridget questions. Nodding my head, I voice "Mmmhmm." "Well I really like pop and rock. My favourite bands are Green Day and Hilary Duff. Oh and did I tell you I went to a Hilary Duff concert with my friend, Abbie?" "No," I remark. "It was sooo awesome," proclaims Bridget. "Are pop and rock sort of the same?" I wonder. "Well, it's just rock is more harder and pop is like, just different. It's not more yelling and stuff. I know the Hilary Duff song 'Coming Clean,' plus I know lots of Green Day songs like 'Boulevard of Broken Dreams,' 'American Idiot,' 'Holiday,' 'She's a Rebel.' There's a whole bunch. Plus there are these other ones from school I know like 'Salamanca Market,' 'Song of the Bumblebee,' and 'Pirate for a Day'." "You do know lots of songs, Bridget," I indicate. "Yeah, I mostly listen to my mom or dad's iPod at home. Sometimes, you know, I just sing. I just sing in my bedroom, anywhere—with music, sometimes without music." Continuing on, Bridget mentions, "I do like to sing at school too. I am in choir." "What can you tell me about that?" I ask. "Well, I like being in choir because you aren't always with people you know a lot and you're not always with your friends. That's kind of neat," Bridget notes.

"So what other things do you like to do besides sing?" "Well, in Music class I do rhythms, play on the instruments, sometimes play games, learn notes, and the staff. Mostly that's all. You want to know my favourite?" Bridget asks, smiling as if she wants me to say "yes." "I'd like to know your favourite, Bridget!" "I love playing the contrabass bars. They're the biggest instrument. They have gigantic bars, and oh, they only have one scale." "What do you mean by one scale?" "Like they only have one A, one B, G, C, D, E. It usually starts I think on B or C. Mrs. Oliver sometimes starts us out on a C. Oh yeah, there is an F, but you take out the F and B when you are in C pentatonic. That's what Mrs. Oliver tells us. Then you don't hit them," Bridget discloses. "Do you mean they are each one note?" I ask. "Yeah, that's what I mean, but all together they make this scale," Bridget clarifies.

Thinking for a moment, she offers, "It would be fun to do a duet sometime in Music—maybe singing, like a trio. There could be a singer then a duet of instruments. I think it would be kind of neat to do more games and keep spending time on the instruments," she reveals. "Oh, and guess what?" "What?" I say, caught a little off guard. "I made an instrument in my *Music and Me* journal. "Can I go get it?" "Sure," I say. Bridget excitedly flits out of the room and quickly returns with her journal. Opening up to the back cover of her journal she points out, "This is my instrument."

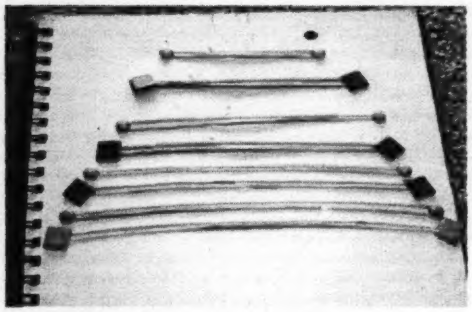


Figure 17. Bridget's Instrument

Strumming the elastic bands, Bridget describes, "You see, there are eight notes. The longest one is low *do*, second longest is *re*, third longest is *mi*, fourth longest is *fa*, and the fifth longest is *so*. Sixth longest is *la*, and second shortest is *ti*, and then the shortest is high *do*. I sort of figured that all out after I made it." "How did you make it?" I ask. "Well, I got these little coloured clip things and pushed them through the back cover. The part that pushes through is like two little stick parts. I pushed them over behind the page so they would stay attached. After that, I added the elastics on each side. I might add some stickers to it too." Thinking that this is quite an interesting idea, I question, "Where would you put the stickers?" "Well if I wanted high *do*, I'd put a sticker on the eighth line or space. If I wanted low *do*, I'd put it on the first line or space." I conclude, "Oh, so the stickers would become the notes to read on the instrument?" "Yep! That's what I was thinking," adds Bridget.

Continuing on, she states, "I think I learned some of these things in Music class and I used to take piano lessons, but now I don't. I am 7 now, but I did that a few years ago." "Not recently though?" I confirm. "Well, if I still did, I would have to go on

Saturday to pottery, on Sunday I take swimming, on Monday I take gym and then on Tuesday I would take piano!" "I agree that you would be very busy, Bridget!"

"Even though I don't take it anymore, I still do know some things about music." "Yes, you do!" I concur. Bridget begins by saying, "It's usually making noise. There's a melody, there's a rhythm, there's a beat. There's *always* a beat. There's usually a song to go with it. That's what I'd say music is." Bridget smiles. Inquisitively, I ask, "What do you know about melody, rhythm, and beat?" Not even hesitating, she tells, "Melody is kind of like the notes." Picking out a phrase from the song "Salamanca Market," Bridget audibly vocalizes. Tapping on the table she says, "The rhythm is like this, kind of like the words," she emphasizes. "Well, the beat, it's just, it goes on and on until the song ends. It's slow and steady."

Bridget thinks quietly to herself for a few seconds. It feels more like a minute since there really has been no lull in our conversation until now. Her bubbly personality has kept the conversation going. "I think it's good to learn about those things." "What do you mean?" I say, paying a little closer attention. " 'Cause if you didn't know music you wouldn't know rhythm, beat, or melodies and if you didn't know those you could never, you wouldn't have jobs when you grow up. You couldn't be a singer, you couldn't be in a band, you couldn't do lots of things." I sit quietly, quite perplexed by the complex thoughts Bridget has just offered.

"If you were wondering more things about music, I guess you could ask some other kids," Bridget assures. "Like what?" "Ah, maybe you could say like, What do you do in Music? Do you like music? What is music? How do you make music?" "Hmm," I answer. “Pretty much that’s all,” Bridget concludes. “What do *you* think about those questions?” I ask. Thinking for a moment, she says, “A sound is music, almost any sound.” Thinking quickly on my feet, I mention, “What about the humming of that fridge that we can hear right now?” “That’s music,” Bridget convincingly says. “Why do you think that’s music?” I ask. “Well, because sound is music,” Bridget stresses. “So, what about when I bang on the table?” I question. “Mmm, in a way it isn’t and in a way it is. It could be like the sound of a drum. It could be in the background. It’s like you’re making up an instrument.” Simple enough, Bridget confidently concludes, “I just *know* it because if there’s no sound, then there’s no music, and if there’s no music, there’s no sound!” “That’s a great observation, Bridget!”

Looking up toward the clock in the room, Bridget wonders, “Do you think our free time in class might be up now?” “I’m not sure,” I respond, “we can certainly go and check.” “Okay,” Bridget agrees. As we walk back to the classroom, in her warm affectionate way, she eagerly says, “I can’t wait until Thursday!” Teasingly, I ask, “What’s happening on Thursday?” “You’re coming to my house!” she declares, looking at me as if I shouldn’t have forgotten. Laughing, I say, “I *am* coming to your house. I did talk with your mom, Lori, a few days ago about it and I think I am going to follow you home when she picks you up after school. I can’t wait either. I’m really excited!” “It will be fun,” says Bridget. As we walk inside the classroom together, I whisper, “We’ll talk more then, okay?” “Yep,” she says in an agreeing voice as she walks to her cubbie to get her pencil.

At dismissal time, later in the afternoon, I touch base with Lori and confirm our plans. I have chatted with her now on a number of occasions. I often see her in the morning when she reads with Bridget. In her friendly way, she mentions, "Bridget is really looking forward to you coming. She is enjoying spending time with you." "I am glad to come and visit!" I respond. "It will be easy if you just follow us in your car," Lori says. "That would be great. Thanks." "We don't live far from the school," she indicates. "I'll just have to get Bridget's older sister, Renée, from her classroom and then we'll meet you here, okay?" "See you then!"

Dwelling with Bridget

It's now the end of the school day on Thursday afternoon. As planned, I follow Lori, Bridget, and Renée home from school. We arrive just before 3 p.m. Lori parks the car in the garage and Bridget quickly runs to the front of the house to greet me. She is already at the front door by the time I get parked. "Yay, you're here," smiles Bridget. "Want to see the new basketball hoop in the backyard?" she keenly asks. Lori comes around the corner and mentions, "Perhaps we can have a look after our visit." Wanting to stay out in the nice sunshine, Bridget disappointedly says, "Uhh, okay then."

We enter through the front entrance together. It is very warm so Lori turns on the fan in the living room to make it a little more comfortable. Bridget continues to come and go as we talk, occasionally hanging over the end of the brown leather furniture, joining in on the conversation. "We have a piano in the den," Bridget says. "Yes, we do. I think Bridget and her sister, Renée, took lessons for just under 2 years," Lori shares. "That was after you did Music for Young Children, wasn't it, Bridget?" "Yeah, I just did that for 1 year and then took piano." "That's right," Lori says. "A retired music teacher used to come to the house. It wasn't a pure conservatory stream. She let them pick some pop pieces and I think at first they really enjoyed it, but then they really were getting grouchy about practicing and I was finding we were getting into this nagging situation." "Yeah, I remember," Bridget agrees. "I didn't want them to get turned off so we decided to take a little holiday. I'm looking around to see what we might start up again," Lori shares.

"Bridget does like to perform, but doesn't want to practice. She did want to play 'Greensleeves' in the talent show at school although she hadn't played it for about a year!" "Really?" I ask. "Yeah and I remember this one time not long after the girls started piano lessons that she said, " 'Hey, Renée let's write a song together and let's write it about Mom!' and they wrote this great song. I wish I could find where it is, what they wrote it on. They actually played the notes and wrote them down on paper and then wrote down the lyrics to go with it. It was memorable."

"I would say that of the two girls, Bridget does like to musically make up stuff more. I do think though that she does learn things from Renée. I often see her teaching her those little hand-clapping games." Bridget adds, "And she learns them from all her crazy friends! Sometimes I learn them from my friends too." Pausing, Lori concludes, "I think that as she's getting older she's starting to see that practicing is a bit like learning how to do a really good cartwheel. She figured out that you just have to keep doing it over and over and over again to get good at it." Laughing, Lori says, "She is so active, running, jumping, climbing, dancing, cartwheeling!" "Yes, I have noticed!" I laugh. Lori thinks, “I’m wondering if maybe next time when we start out again on piano lessons that she might be able to make that connection. You know, Bridget has told me that she wants to grow up, live in an apartment, and be in a band!” Smiling, I look over toward Bridget. “Mmm, maybe live on a farm,” Bridget reveals, “and I’d like to learn how to play the guitar too.”

“Speaking of bands, my brother, Bridget’s uncle, plays in a Celtic band. It’s kind of funny that he is the only kid in our family who ever went on with any kind of music in his life and he was the only one who never had any formal musical education.” I nod interestingly while Lori continues to speak. “I guess we often had lots of music on though at my home. My mom was a big talk radio person. She always listened to the talk shows. My dad was the music guy. He was very into music. I think I was definitely influenced listening to music with him and as are my children. He would play his music that he loves, like Motown stuff and the girls would dance crazy and wild with him.” “I love that. That’s fun!” Bridget adds. “You and Renée both love that, don’t you?” says Lori. “As a family, we do like to go to some local music festivals, you know, the girls, their dad, and myself. We’ve taken the girls since they were born. It’s often a special family time.”

“Hey, Mom, can I go make some lemonade?” asks Bridget, as she rolls herself up to a standing position. “Sure, the jug is above the stove. Do you want me to get it for you?” “No, I’m good, thanks,” Bridget replies as she travels to the kitchen.

“So, what sorts of music do you like to listen to?” I question. “Mmm, I’d mostly say my preference is alternative pop and folk. You know the girls do listen to that a lot too. Bridget loves Green Day and Hilary Duff. I must say, I don't always sensor what they listen to. Hopefully that won't come back to bite me!" Lori laughs. "Bridget does like some dance music and more punky and fast. I do think that she may have an eclectic taste in music. I've noticed both the girls getting more involved in listening to music as opposed to just playing with their friends and doing all the kids' things and playing at the playground."

Lori shares, "Someone I have been listening to lately is Matisyahu. He's this young man of Hebrew background that sort of combines reggae and rap. I also listen to Death Cab for Cutie, The Shins, ones like that." As Bridget delivers her lemonade to the living room, she calls, "Don't forget The Postal Service and Billy Talent." "Oh yes, those are other ones we listen to also. They don't always get as much mainstream play on the radio." Bridget surprises us each with a cool glass of lemonade. After a refreshing sip, I share, "Mmm, delicious! Thanks, Bridget." "You're welcome," she replies.

"So, Lori, do you listen to the radio a lot?" I ask. "Definitely, we always seem to have it on; first thing in the morning, in the car, making meals." Bridget points out, "We have a CD player in the kitchen and a stereo in the living room." "I see that," I say. "Sometimes we listen to CDs, don't we, Mom?" "Yes, we do sometimes prefer that over the radio."

Music in School

Thinking for a moment, Bridget points out, "It's not quite the same kind of music we listen to in school though." I nod my head in agreement. I mention, "Bridget and I have talked about her thoughts on school Music and I am interested to hear some of your feelings, Lori. Do you think it's important to have Music as part of the school program?" Without hesitating, Lori begins, "Yes, I do and I think so partly because for me, music is just an important part of my life and I don't think that every child has a family, a means, a whatever of pursuing musical education or they might not think they do." Continuing on, she says, "I think it's a valuable area of study and a valuable thing because it's very participatory with children, you know, it really lends itself to more interactive kinds of learning, and I don't think I've ever met a kid that didn't love music and didn't want to become involved in at least listening to it, if not singing or learning about it. I mean from research and things I've read, formal music teaching does improve the way your mind can handle other conceptual things like math and languages."

Thinking for a moment, Lori indicates, "I know Bridget just said that the music we listened to here isn't the same, but I do hope that children can perhaps see or hear the connection. I don't think it's necessarily crystal clear and a real easy, straightforward bridge when the kids are younger. I think as an adult it's perhaps easier to see the connections, but they wouldn't necessarily connect pitch or rhythm or a time signature." I continue to listen carefully as Lori says, "One thing I have noticed is that the music education seems to be confined to the Music room. Other than the choir going to sing in different venues on occasion, or perhaps having a couple of bands into the school, I think the music happens mostly in the classroom. I do think that it would be neat if the children could get out and see other ways that music is existing in our community instead of just in an isolated little classroom." "Do you have any particular ideas in relation to that?" I inquire. "Well, I do know that there are local concerts and performances, but there must be some other angles. I know that we have had a program with an Artist in Residence at the school and it would be sort of interesting if the same thing could happen with music." "Yes, I do know some schools have the Adopt a Player Program where a symphony member visits the school," I say. "Yes, I have heard of that too, but I was thinking of something that was perhaps a little more extensive where the musician was connected with the school for perhaps a longer period of time," Lori declares. "We could even perhaps be taking more advantage of the resources with some local music students from the university. I guess another thing that would be very cool is if they could go and see a kind of band that they like, like a pop band doing their warm-up some time when they're in town to do a concert. It would be neat to watch them tune their instruments, you know, see what you have to do to get ready for a performance, how you practice, even have someone to talk about how to go about writing a song."

At this point in the conversation, Bridget comes to life, as she says, "That would be really fun!" Lori proceeds by indicating, "I would say that pop culture definitely has an influence there and if you polled the little girls in the class, you'd probably find that they do have similar taste in music. If Hilary Duff came into the classroom, it would be quite an event." "That would be *so* awesome. Do you think she would come here?" Bridget excitedly asks. "Well, I was just using that as an example, but who knows?" Lori says. "You know, in this age, it's just everywhere. The young girls are attracted to that. Her clothes and you know, her TV show *Lizzie McGuire,* I think those help push her popularity." Bridget pipes up saying, "I have the soundtrack to the Hilary Duff movie *and* the Hilary Duff TV show." Lori continues to share her perceptions. "I guess one of the most important things that I would say is that it would be great if their music education was perhaps a little more salient, I don't know, more connected to everyday life, real experiences, you know of music in the kids' world." "Mmmhmm," I respond. "I'm thinking even if there was another way to expose them to other styles of music that perhaps just wasn't so dry or foreign. I just sort of get the feeling that what kids are learning of classical repertoire is very formal." Lori mentions, "You know, I guess I am not quite sure of all the best strategies, but I do think it's worth considering some possibilities."

"So, Mom, do you think we can go out and see the basketball hoop now?" "I think so," Lori says, looking at me. "Sounds like a good plan!" I say. We begin to put on our shoes and head out the back door. Bridget leads the way along the path through the side entrance of the garage. Picking up the basketball, she continues on out the main garage door to the hoop. Thrilled, Bridget gestures, "See, here it is!" as she begins to toss the ball in an overhand shot toward the circular hoop. "Here, you try," she offers. The three of us begin to take turns shooting some baskets. We enjoy a few minutes outdoors in the sunshine as we play together. "I'm glad you got to come to my house," Bridget says. "Me too," I say smiling. The three of us begin to walk toward the front yard. Bridget runs ahead as Lori and I walk together. She soon disappears out of sight until I hear her calling, "I'm up here!" I look to see where the voice is coming from. I peer in through a wealth of thick green leaves to see Bridget perched up in between the big branches of a tree in the front yard. Waving, she hopefully calls, "Will you come back again?" Looking up toward her, I say, "I am not sure when I'll visit, but I will see you for sure in the morning at school." "Okay, but I do hope you can come back sometime." "Thanks, Bridget! Thanks, Lori!" "Oh, you're welcome," says Lori, "I am glad that you got a chance to come visit us here." "Me too. I'll see you soon. Take care," I call as I walk toward my car. Bridget continues to wave as I drive out of sight.

Revisiting Bridget: Parting

After visiting with Bridget and Lori at their home, I remember feeling some angst as I left. Bridget and I have formed a close relationship with one another and she was concerned about when and if I will be back. I am not sure when our final formal visit will happen, but it will have to happen someday. I know that she is worried about this because she has already inquired as to whether or not I was going to be at school for the last day. I recall her saying, "The last day is the best." In a recent conversation with her at school, her lip dropped and eyes fell, as she tugged on my sleeve saying, "I don't want you to go." My heart also fell, as I thought about the struggles of parting from the research site and from all the hearts and minds that have helped mould my understanding of how others comprehend music in their lives.

Through getting to know Bridget, I am coming to learn more about her knowledge and interests in music. Both she and her mother, Lori, are familiar with and articulate about music. My sense from listening to Lori is that they both are interested in a variety of genres of music. Interestingly, their musical tastes seem similar. All of the family tends to listen to the same genres and artists. Bridget and her sister, Renée, listen to their parents' choices, while Lori and her husband also seem quite familiar with the children's choices.

I am intrigued with Lori's thoughts that school Music is often presented in a traditional way. While not being critical, she suggested that it is worth thinking about other possible ways to tap into the interests of children that seem a little less foreign. I gathered that she felt this is one of the reasons perhaps why not all children respond to school Music. Her mention of making school Music more salient to children's lives is a necessary point to further consider. I wonder how often this is discussed when curricular choices are made for school Music.

I think my biggest realization with coming to comprehend Bridget is that her school life is only a portion of how she knows music. There are many other influences that affect her understanding. She loves to sing and is quite aware of the latest pop and rock stars and how they are viewed in the social milieu. Through coming to know her, I am very fascinated by how Bridget speaks about music. Her ideas shared were often so straightforward, yet complex. My conversations with her often made me question how I know music and subsequently, made me reflect on how other children perhaps might know music. For example, in our conversation about describing music, she shared the following thoughts. "It's usually making noise. There's a melody, there's a rhythm, there's a beat. There's *always* a beat. There's usually a song to go with it. That's what I'd say music is." In reference to beat, she described: "Well, the beat, it's just, it goes on and on until the song ends. It's slow and steady." She clearly wanted me to understand that sound and music are connected when she urged, "I just *know* it because if there's no sound, then there's no music, and if there's no music, there's no sound!" Importantly, she noted the necessity of knowing music. " 'Cause if you didn't know music you wouldn't know rhythm, beat, or melodies and if you didn't know those you could never, you wouldn't have jobs when you grow up. You couldn't be a singer, you couldn't be in a band, you couldn't do lots of things."

All of these ideas Bridget explained made me reflect upon the various musical influences which led her to describe music in the ways she did. As I think further about this, it will be necessary that I ponder the importance of these influences.

CHAPTER EIGHT

ADDRESSING OUT-OF-SCHOOL MUSIC EXPERIENCES

Narrative #4—Daisy

Chatting with Daisy

As I meander through the classroom, most of the children are finishing up their weekly letters home to their parents. I notice that Daisy has completed hers since she is spending some free time working in her *Music and Me* journal. Whispering, I lean down toward her petite figure and quietly ask, "Do you mind if I sit here beside you?" "Sure," she says, looking up at me with her distinct dark brown eyes. Spotting her two cute hair clips that hold back her black, bobbed style, I mention, "I like your hair clips, Daisy." "Thanks, they're Hello Kitty! I just got them new. My hair kind of bugs me when it's in my eyes." She continues on in her journal, coloring in purple. I can quietly hear her singing to herself, "Purple, purple, purple, purple."

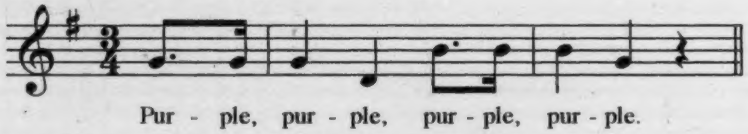
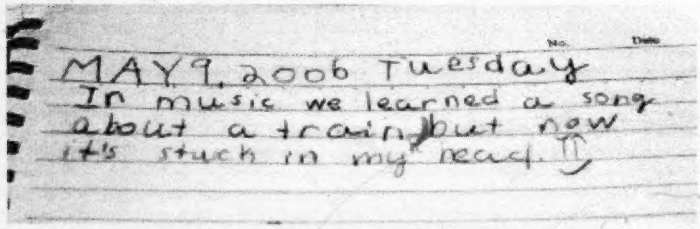


Figure 18. Clementine Melody

I recognize that she has changed the lyrics to the melody of "Clementine." It is quite soft as I can hear the word only four times. "Sometimes I just get these songs stuck in my head. We just learned one in Music and I wrote about it in here." She flips over the page showing me what she has done.


No. Date

MAY 9, 2006 Tuesday
In music we learned a song
about a train, but now
it's stuck in my head.

Figure 19. Excerpt #1 from Daisy's Journal

"You know, we do learn lots of songs in Music, but my favourite is when we play games." Gesturing to make some of the solfege handsigns, she contends, "I don't really enjoy doing the handsigns at the beginning of class. It's kind of boring." Not saying anything, I just continue to listen. "Another thing I don't like is when we get one of those big sheets of paper and come up with rhythms of songs and then sing it. But, my most unfavourite is sitting on the carpet a long time." Pointing to another section that she has written, Daisy honestly offers, "I guess you could say,"

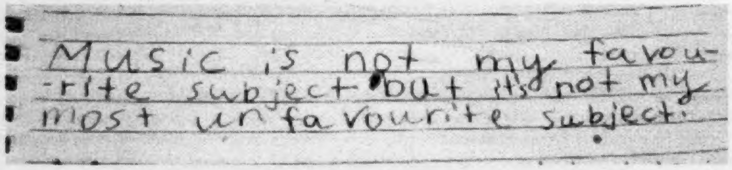

Music is not my favourite subject but it's not my
most unfavourite subject.

Figure 20. Excerpt #2 from Daisy's Journal

"So, are there things that you do enjoy besides playing games?" I inquire. "Well, I do like playing the instruments, especially the bass xylophone. One time, we had this substitute teacher who brought in her accordium, I think it's called?" "You mean accordion?" I affirm. "Yeah, that's what it's called. It has these little piano keys and some black buttons. It's actually pretty hard to play the accordion though it looks very easy. You go nah nah nah (audibly vocalizing). It's actually really hard." I agree noting, "Yes, I do know some people that play the accordion and it does look a little complicated, doesn't it?" "I don't know if I'll play the accordion someday, but I am looking forward to the recorder in Grade 4," adds Daisy.

We stop for a moment as Trudy calls, "Time for recess everyone. Finish up what you are working on and head on out." The sound of chairs and feet shuffling become apparent as the children make their way to the coatroom to get outside wear and a snack. "Is it okay if I stay in today?" Daisy asks, looking up at me. "You don't want to go outside?" "Nah, not really. My cousin Michael isn't here and I don't have anyone to play with today." "Perhaps, you can check with Trudy," I suggest. I don't ask any further questions although I do wonder why a Grade 2, 7-year-old such as Daisy might not want to go out and play. Daisy pushes her chair out of the way and makes her way over to Trudy, who is standing at the doorway as children head outside. Although I can't completely hear the conversation, I can gather that Trudy realizes that Daisy has been talking with me and she allows her to remain inside. As she saunters back over toward me, she points out, "Did you see this piano I made?" I can see that she is pointing to the shelf below the window where some of the Project works-in-progress remain.

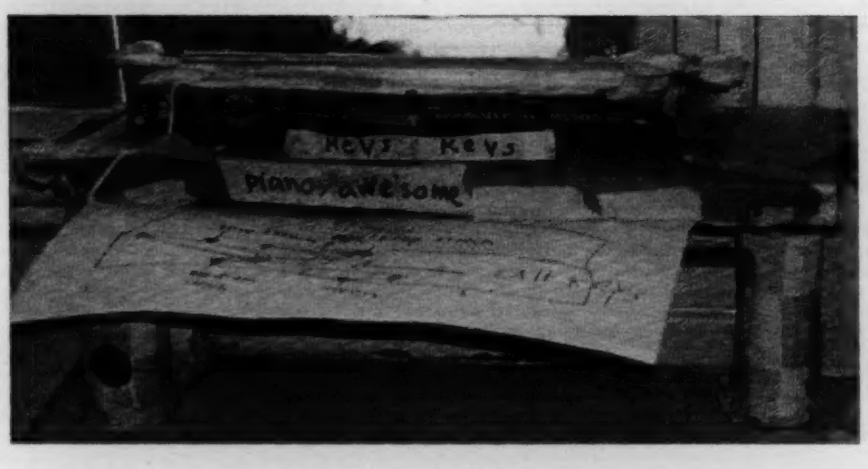
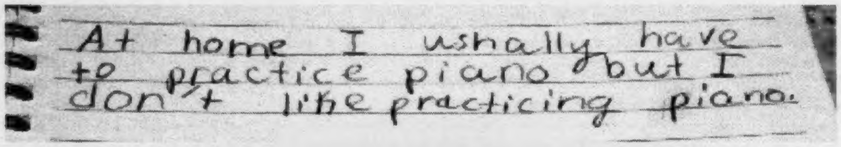


Figure 21. Daisy's Piano/Awesome

I get up out of my chair and come over to where Daisy stands. "Wow, I didn't know that this was yours, Daisy." "Yeah, it's my Piano/Awesome." By looking, I can see that there is an incredible amount of detail in her creation. Daisy begins to point out various parts as she first notes the mallets that are lying on top of the piano. Picking up the two thin, long sticks that have masking tape balls on the end, she says, "This is what you play it with." Pointing to the section labelled *Keys Keys*, Daisy shows me the nails hammered into the wood, with various elastics attached. "Depending on how long or short the elastic is, it makes high and low sounds. I drew it out on this paper in case people couldn't figure out how to do it." Gesturing to the checkered yellow and white tubes, Daisy says laughing, "These are the legs. They're actually toilet paper tubes underneath! They're not really that strong, but they work okay." I see a small black circle hanging down in front of one of the left legs and I ask, "What is this for?" "Oh, that's the pedal, you know, it makes it sound better." I stand there amazed at Daisy's creation. The intricate detail certainly is indicative of her creativity. "Where did you learn all these things about making a piano?" I wonder. "Well, I just sort of knew a lot of them. I do play piano." "Really?" I respond excitedly. "Mmm, yeah," Daisy nonchalantly remarks. "I guess I started in Kindergarten." I can immediately tell by her voice that there is some hesitancy. As she walks back toward her journal she mentions that she wrote a little bit about it. "See?" As Daisy remains quiet, she carefully gestures with her index finger to her words written on the page. Looking down, I see why she perhaps seemed rather nonchalant.



At home I ushally have
to practice piano but I
don't like practicing piano.

Figure 22. Excerpt #3 from Daisy's Journal

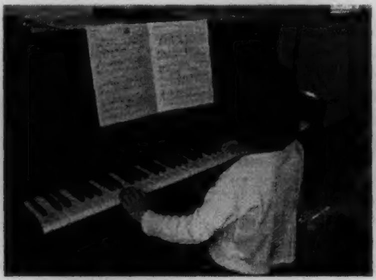


Figure 23. Piano Practice at Home

"That's me there," Daisy mentions, pointing to the picture of her practicing. "My brother is a good piano player. He's 12 and in Grade 7 at a different school. "I only like when he plays. I don't enjoy myself playing the piano 'cause it's kind of boring. But anyway, I have to do it." Wondering what Daisy is about to say next, I continue to listen. "I am not as good as he is," she remarks. "He has probably been playing longer than you though, hasn't he?" I offer. Pausing a few moments, Daisy concludes, "Yeah, I guess, since he's about 5 years older than me." Without saying anything, I am thinking that it appears she is feeling some sort of pressure to be at the same level as her brother.

After a brief moment of quiet, Daisy says, "My piano teacher's name is Melody. It would be really funny if she had a sister named Harmony, but her sister isn't named that." I let out a slight chuckle at Daisy's dry sense of humour. "I usually go there on Saturdays for my lesson," Daisy mentions. Her voice perks up a little as if to indicate that she might enjoy her time with Melody. "I play some fun pieces and also do some rhythms with my teacher." "What do you mean by rhythms?" I ask. "Well, I have these little clapper things and my teacher claps something and I clap it back. I think I might have a picture of it here in my book." Daisy flips through a group of pages and ends up at the back of her journal where she points out a picture of this.

Figure 24. Rhythms at Piano Lesson

As I look at the picture she has shown me, I realize that she is talking about small hand castanets. "We use those for practice. It's more fun than just clapping," Daisy discloses. "My teacher says I have a good ear. I am not really sure exactly what that means, but I think she says that when I do a good job of writing the rhythm out on the board." As I peer closer at her book, I can see that she has included a photo of her practicing her rhythms on the whiteboard. She points out a 4-bar pattern with two beats in each measure.

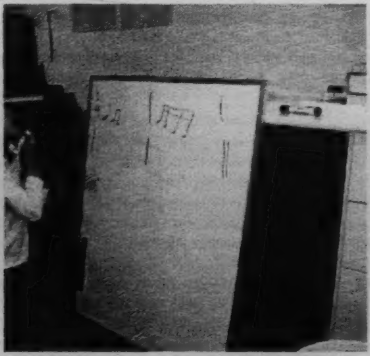


Figure 25. Rhythmic Dictation

"She claps them and I have to write them out. Sometimes we do harder ones." "What are those like?" I interestingly ask. "Mmm, Melody might write out a longer one. She gradually takes them away, like one rhythm at a time, and then I have to clap the whole thing back!" Looking a little confused, I ask, "What do you mean by one at a time?" "Well, she would erase just the tas first, and I have to clap it all back from memory. Then maybe the ta-as. Then she just keeps taking them away until the rhythms are all gone!" Pointing to the pictures, she shows me, "See there's just a few left on the first picture and then they are all gone. Those little clappers are cute. See the yellow eyeballs? When the mouth opens, it makes the clapping noise. That's what makes it kind of neat."

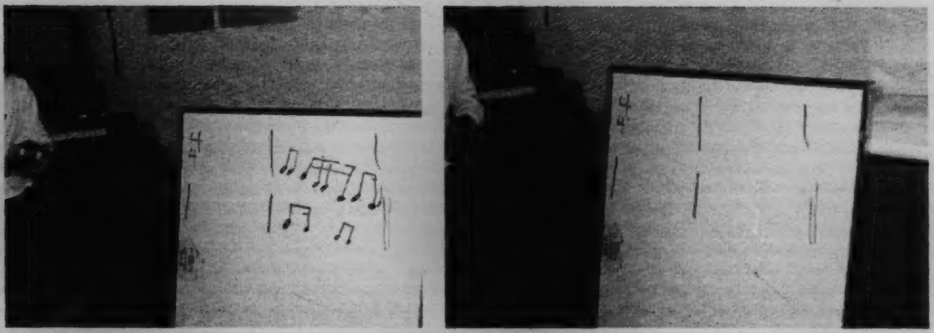


Figure 26. Rhythmic Practice at Daisy's Piano Lesson

Gazing at the example that she has pointed out on the paper, I can see that it looks detailed.

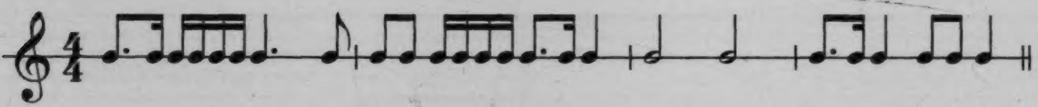
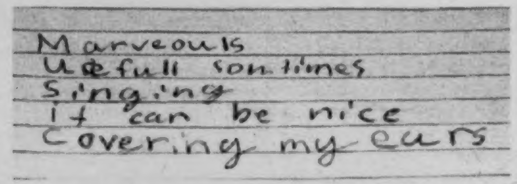


Figure 27. Daisy's 4-bar Rhythmic Dictation

"So, this was the whole example that you did?" I point out. "Yep," Daisy confidently declares. "So my lessons are mostly playing and then some of those rhythms."

There is a momentary silence in the conversation and Daisy offers some further thought. "You know how we were talking about Music class?" "Yes," I say. "Well, unless you're learning some kind of instrument, like the piano, it's not so important. You know, there are things you have to learn like how to read, say things, write, and of course Internet searches. I don't like those."

I am quite intrigued by what Daisy is pointing out so I listen carefully. "I don't really want to learn music actually. I think it kinda stinks because a lot of things in Music aren't my favourite. I don't like to actually learn music." "What would you rather be doing?" I ask. "I just like humming songs and listening to music. You know, I like Music class more than practicing piano, but I like listening to music more than Music class." By the way that Daisy is speaking, I can tell that this perhaps is not the first time that she has played these thoughts around in her head. "What kind of music do you like to listen to?" I ask. "I guess mostly CD and video music. I like rap music, but not if it's like mmaaaaa (loudly vocalizing). 'Cause some people, like they turn on the stereo really, really loud in the car when they're listening to the radio so they can open the window and you open yours too. You can already hear it! It's kind of annoying." Daisy shares, "I don't like it when it's like that." She keeps talking and remarks, "Music can be played in different ways though, and it can be loud or soft. Music is made by vibrations and sound waves. You can make music." As I sit listening to Daisy, I continue to ponder her interesting perceptions about music in her world. At times, her interest in music feels contradictory. She flips her journal page open to another spot and quips, "Here's a poem about music. It goes down because it's an acrostic one."



Marveouls
Usefull somtimes
Singing
it can be nice
Covering my ears

Figure 28. Excerpt from Daisy's Journal

As I look down at the 11 words Daisy has outlined, I see that these words do represent some of the opposing ways that she speaks of music. I continue to stare at the words for a few moments, attempting to make sense of how Daisy knows herself musically.

As we sit together, I overhear the sound of a collage of voices. It increases in volume as the children enter the classroom from their time outdoors. "I guess I will put my journal away for now," Daisy indicates. "Okay," I respond, sensing that she seems finished with it for now. The children collect in the coatroom and begin to routinely make their way to the carpet. "Let's go over there," Daisy suggests. "Sure." We head over to the corner where the children meet with Trudy and Heather to continue on with the day.

A Voice Beside Daisy

It's now the following morning and the classroom is filled with children and parents. It is a busy room since everyone is getting ready to board the bus at 8:30 a.m. Today is a fieldtrip day to a nearby heritage site. There are lots of "good mornings" and greetings as people mill around the classroom. The classroom hum feels a little louder than usual.

Daisy walks toward me holding her mom's hand. "My mom is coming on the field trip!" "That's great!" I exclaim. We both exchange good mornings. "It's nice to see you Elizabeth," I say. "You too," Elizabeth says in her personable, pleasant voice. I have met Elizabeth, Daisy's mom, on a number of occasions as she is frequently at the school. Daisy's older sister, Alana, who is 9, also attends the school. Elizabeth has told me in the past that Alana has autism so she is frequently here for meetings in reference to her schooling.

I know also from previous conversation that the family is in the middle of a move from one home to another. "How are things going with the move?" I inquire. "Busy,

busy, but it's coming together," Elizabeth laughs. Despite being such a busy parent, she is always positive and involved in what is happening at school. She is friendly and makes a point of speaking to me. "I am really interested in some of the work you are doing here," Elizabeth mentions. "It would be nice to have a chance to talk a bit more about the music. Would you like to drop by our house at some point?" Delightedly, I respond, "Sure!" We decide that this Saturday would be a mutually convenient time. I note the directions to their home that Elizabeth provides. "I'll look forward to seeing you then." "Me too," she says.

Out-of-School Talk

A few days have passed and it's Saturday morning. I am excited to be driving to Daisy's home. I give Elizabeth a quick call on my cell phone to double-check the directions and find out where to park. As I walk down the walkway to their place, I overhear the sound of tinkling ivories, music-making on the piano. Elizabeth greets me at the door. "Please come in," she welcomes. I come in to find a number of boxes which are part of the move that Elizabeth has told me about. "Don't mind the mess! There's stuff everywhere," she laughs. I see Daisy on the piano bench, in her pyjamas, practicing her piano for this afternoon's lesson. She seems excited to see me. "I am just finishing up my piano," Daisy says as she continues playing. "Please have a seat," Elizabeth says, preparing a spot for me to sit in the living room. "My husband has taken our son to his piano lesson," Elizabeth shares.

Daisy and her sister, Alana, soon move to the sofa area where they engage in imaginative play with some toys. The girls' voices quickly escalate so Elizabeth suggests, "Do you mind playing upstairs girls?" Daisy exclaims, "Let's go listen to some music!" This spontaneous musical interest caught my attention as the girls flew upstairs.

As the girls leave, Elizabeth comments, "They do like listening to music, more so than watching television. We try to limit how much TV we have on in the house and we don't actually have cable. Daisy does enjoy the Kids' CBC on the computer though." I agree saying, "Yes, she told me about that and I saw her on that website one day in the computer lab. I overheard her telling Trudy she would rather listen to music than play games during her free time on the computer." "I am not surprised," remarks Elizabeth. "She does really like that. I think she is getting something out of it too. Some days I might hear her sing something from there in the car on the way to school or when she is walking along. She will play and change the words to those songs that she hears."

"Sometimes Daisy also listens to classical music that her older brother might have on. I guess I just feel that if the children listen, I want it to be of good quality. Some of the young children are not being taught something good to hear. It's almost like a yard; you need to plant good things there." I continue to pay attention with interest. Elizabeth proceeds, "I don't really care for the way that some of the singers today present themselves. The quality of pop singing just seems to be less today. Music now is so accessible with technology, you know, MP3 players, yet I think poorer quality. Years ago, it was less accessible, but I think the quality was better. I actually think I would rather have no music than bad music." "Hmm," I voice. Elizabeth has just offered a lot of thoughts for me to digest. I respond by asking, "Do you think there are more opportunities today for children musically?" "Well, I do know that when I was young I wished to take piano lessons but for a variety of reasons my mom didn't let me. As for my husband, I think he sort of gave up on himself since he was teased badly at school one time. He was trying to learn guitar and after 4 months his teacher said, 'Maybe you should completely give up on music. You're just completely hopeless.' So my husband thought he was not good at all and now he doesn't really have an interest in music."

As I sit listening to Elizabeth, I have a sick feeling in my stomach at the negative experience she just shared. She carries on by saying, "I do think that Daisy's experience is somewhat different. I see her using music to express herself in ways that I've never seen among people in my generation." I find it very interesting how Elizabeth is sharing her own experiences in reference to Daisy's. She continues to be very trusting of me as she openly says, "I don't know how to sing at all. I sometimes sing along with music tapes or CDs since I do like church hymns. It's just for myself. I won't sing in public." Elizabeth states this strongly in spite of the laugh that accompanies her words. "Did anyone tell you that you couldn't sing, Elizabeth?" I ask. After a brief pause, she says, "No, but when I was growing up in Hong Kong, China, it wasn't really perceived that music was just something you could enjoy anytime, even just for yourself. If you were an ordinary person, you could just hide in your own home and sing karaoke. It was done in a way not to affect others. When people did talk about singing, they mostly related it to pop singers or movie stars. I don't think those performing singers perceive singing or music the same way average people do. I do think now that music can be part of your life, for yourself to enjoy, for yourself to appreciate. You can use music to relax yourself, to connect with other people, or to express yourself."

"So do you think your thoughts have changed since you are here in Canada?" I wonder. "Well, since I came to Canada, it's almost 20 years ago now, it is different. I realize that music doesn't really have to be according to the theory and having all the parts created right. That can be kind of intimidating. You can just sing, silly ways to yourself and get your emotion out." I feel so intrigued by what Elizabeth is saying, I hardly know how to respond so I just keep listening as she welcomes the space to think and talk aloud.

"I did find it quite natural to sing to the girls when they were babies. You know, mostly the nursery rhymes. Babies don't criticize you and they will not laugh at you," she says smiling. "I sang a lot to Alana because she was not able to sleep through the night until she was 6. She had no functional communication ability. She wanted to communicate, but you know with autism, she didn't know what to do. For her, the world is completely incomprehensible and chaotic. I would try my best to calm her and I would sing until she stopped crying. I guess there's a sort of message there that I would be telling her, that I was trying to soothe her. I think she got my message; otherwise, she would not have stopped crying. My singing helped her through to a more secure territory. I guess it became like a safe island that she could jump on and gain momentum."

I keep sitting quietly as I pay attention to Elizabeth's words. I feel really honoured to be in her presence as she shares these intimate thoughts. "So, Daisy heard a lot of my singing to Alana when she was still in my tummy and I would say she was exposed to a lot of music. She heard music early on in her life, basically from the nursery rhymes and from her brother playing the piano." "Yes," I smile. "As the children got older though, things sort of changed. Music connected us more often in the past. Once the children were all in elementary it was really difficult to sit down together and share the enjoyment derived from music. The only time now really is when we watch a movie or video together. There are musical parts sometimes in movies that the children enjoy very much. We share that excitement together."

Smiling, Elizabeth says, "Now, the children are basically involved in their own music with school and private lessons. You know, I do think that the teacher makes a big difference," Elizabeth notes. "How so?" I ask. "In Daisy's case, if she gets along well with the person, she is more interested in her lesson and is more motivated to practice. I find it's really important that you find a teacher who can open that key of interest for the child. Then, it's like opening a treasure chest of music that the child will want to explore." "What an interesting way to think of it," I offer. "Lessons can be difficult if the match isn't the right one," Elizabeth declares. "I do tell my children, though, that everybody comes with different levels of talent in something. When you have your talent, use it well and it will be good for you. It will be good for other people." "That's a really good way to see it, Elizabeth," I add. "I guess the children must find out what they can do well. It is an essential part of life. They live and grow and learn about themselves so that they can navigate their way through life." Continuing on, Elizabeth shares, "As for music, I do think that in a way it is sort of like the cycle of life. Sometimes it is going to be bumpy and sometimes it is smooth. The discipline itself, I believe is something that most kids find challenging."

"Has that been your experience, Elizabeth?" I mention. "Well, I think my schooling experiences were just so different from my children. In my school Music, if you could pick up the rhythm and lyrics to a song, then you got it. It was basically just memorization. No music theory or history, or interpretation was taught." "Mmmhmm." Elizabeth proceeds by sharing, "I do wish that the children now would be able to relate themselves to the music that is exposed to them. You know, under what circumstances were the songs composed and what were the composer's feelings? What does the composer want to communicate? These are all important to know besides the mechanical part of the music." "Yes," I say. Shaking her head, Elizabeth concludes, "That was not my experience."

Musical Hopes

"Do you think that parents have much input into what type of Music program is offered at school?" I ask. "Well, I would say many parents are like me and they are laid back about thinking about it. It sort of depends on what the society wants. Like I said, I don't know much of the theory part and I guess there are some things that I would just not know the existence of. When I do not know what I can ask for, how can I tell the government what to give my kids? The government might as well educate me about Music." I think to myself, that is a pretty insightful perception. "It's like when you go into a restaurant that offers exotic gourmet, you know there must be some dishes you would enjoy, even though you do not know their names. Unfortunately, you do not know how to order them." Elizabeth has really made me stop and think. I had never pondered this in such a way. "What a great analogy," I affirm.

Continuing, she says, "Maybe we should prepare to train Music teachers to enable them to teach children with more ways that encourage these kids to be involved with music in their personal way." "What do you mean?" I question. "Well, I guess just finding out what sorts of things the kids like. Like I mentioned earlier, it doesn't maybe have to always be proper music. For example, I do believe that Daisy needs the theoretical part to actually compose pieces that she can register in her mind or memory. Otherwise the random segments of music can fade in memory quickly. But, there are other ways to think of personal music too," she says. "It could just be a glass of water or a few glasses of water. Perhaps a few wood blocks that make some pleasant sounds that come in patterns, instead of just disruptive, random noise. That can be music, or even the birds. I think the birds are singing some sort of music." Elizabeth smiles, looking out the window. "They sound great—to me it's music. You know, it's something pleasant to hear and I may feel a certain kind of emotion. It can be a way of communication. There is some sort of substance in music that is really powerful, yet we all interpret it differently." "That is what is so interesting, isn't it?" I remark. Elizabeth points out, "I guess I do wish that no matter what the music experience or the music education is at school, I hope it will enable my children to truly enjoy and appreciate music throughout their lives. If the school can help, life will be more enjoyable and colourful for our future generations." She assures, "I really do believe that the ability to appreciate music gives you a richer life. You know, I recall having someone's voice singing hymns that dwell in my mind sometimes during the day when I am driving. Just the music itself uplifts me."

Sitting quietly for a few moments, Elizabeth thoughtfully marvels, "I think my biggest wish would be that one day I could help my kids to deepen their imagination through music." I listen quite perplexed. "I think that's what I did when I was young. When I heard some music, there was imagination of, 'What is going on with that music?' 'How come the music goes like this?' It's like there's a movie running inside my head of what is happening. I think it's trying to create an understanding of the music even though you might not know what was in the composer's mind. I hope I could help my kids one day with that since music is such a big part of life."

Just now, Daisy and Alana come down from playing upstairs. "Is it time to go to my piano lesson?" Daisy asks. "Pretty soon," responds Elizabeth. "We are going to have some lunch first." "I'll go get changed then," indicates Daisy, as she hops up the stairway. I begin to gather my things together as I know they have a busy rest of the day planned. "I have so enjoyed our conversation this morning, Elizabeth." "Me too. I find it very interesting to talk about music. It gives me the opportunity to think about what sorts of musical things I do with Daisy," Elizabeth notes. We walk toward the door together. At this point, Daisy returns downstairs. "I will see you both at school," I remark. "Thanks so much for inviting me to visit you at your home!" Daisy smiles her pleasant smile and says, "Sure!"

Revisiting Daisy: Seeing with my Ears; Listening with my Eyes

After spending time with Daisy and Elizabeth, I recollect sitting in my car for a few moments before I got ready to drive home. I felt that I had so much to think about. I almost had tears in my eyes since many things that Elizabeth said resonated with me. I felt excited, sad, and empowered simultaneously. Our conversation seemed as though it could have kept going on forever. As I began to drive, I remember thinking about how Elizabeth's thoughts help me to better understand Daisy. Her own personal experiences help to form her perceptions of music and subsequently show how they influence Daisy in her musical life.

Elizabeth did most of the speaking while I listened. This seemed important as she took comfort in the space to think and talk with me. I am intrigued by her own childhood experiences, singing to the girls as babies, the important connection between teacher and child, and the existence of music—you do not ask for what you do not know. Given what Elizabeth shared about her childhood experiences, I realize that these thoughts profoundly affect how she sees music now as an adult. As she encouraged her children to enjoy music and contribute their talents to society, she interestingly pointed out that music is not always smooth. She described, "I do think that in a way it [music] is sort of like the cycle of life. Sometimes it is going to be bumpy and sometimes it is smooth."

I continue to reflect upon Elizabeth's conversation about the potential for music to be intimidating. She explained that it does not always have to be by the rules. This made me consider that perhaps the rules are not very flexible. This raises many questions for me. In school Music, who makes the rules? What are the rules? Should they be negotiated? Do the most common rules invite or turn children away from musical experiences?

I realize that both Daisy and Elizabeth make me think hard about music. Daisy has explained that she prefers to listen to music although she enjoys playing games and instruments in Music class at school. She appears very talented to me. As I watched her in Music class and at her piano lesson, I concluded that she has a good understanding of many of the musical elements. Her competency in rhythmic dictation indicated to me that her knowledge in this area is beyond the Grade 2 school Music curriculum. This was confirmation for me that out-of-school music experiences can take children beyond the school music curriculum. Yet, I wonder if there is much differentiated instruction in school Music to allow for such out-of-school knowing of music. Might this be one of the reasons Daisy found Music class to be boring?

I am coming to understand that what I think is obvious with Daisy may not always be. Daisy's mixed thoughts and contradictions sometimes confuse me. It looks as though she enjoys music, but her words often tell me otherwise. Therefore, it is important that I refrain from making judgments solely based on what I see. Her voice provides me with another essential layer to help me understand her musically. I would not have this understanding by merely watching. I conclude that this is why I have to continue to work hard to see with my ears and listen with my eyes.

CHAPTER NINE

INTERPRETING THE DATA TO ADDRESS QUESTION #1: RESONANCES ACROSS OUT-OF-SCHOOL SPACES OF MUSIC EXPERIENCES

Sharing Writing with Participants

As was mentioned in Chapter 3, I met with each of the three girls and their mothers at their homes to share the initial narratives I had constructed. Although I had already double-checked conversation pieces and transcripts with them, their words looked different now since they were in the form of a narrative dialogue, reframed through my interpretation. I felt it was extremely important that they were comfortable with the content and the way that they were positioned in the story. Through my sharing, I also came to realize that it was not only they who needed to be comfortable, but as a researcher, I also needed to be comfortable with what I created. Although I was already aware of this, my visits with the participants revealed another layer in this process. These moments were significant so I documented them by creating interim texts after each of the visits. I felt that this stage was a very perplexing point of the research process. In the following words, I share some thoughts from my visit with Daisy and Elizabeth.

> Tonight began yet another interesting stage of my research process—the beginning of sharing my writing with participants. I am finding that the uncoverings are still surfacing. I continue to learn a lot about being a researcher. It's a little scary to put your heart and soul out there—in fact, perhaps a lot scary. I was glad to visit Daisy and Elizabeth, who were the first of the participants to

see any of my work. I got to meet Daisy's older brother and see her sister, Alana. It felt like a long time since we had seen one another.

After getting caught up on the summer, I explained as best I could how I compiled notes, pictures, transcripts, and conversation pieces into meaningful segments on the chart paper. I showed this to them. I realize it is hard for them to get inside my head to understand my writing process. I explained how I fictionalized pieces of the conversation to bring the experiences to life. I knew there were some tensions in the piece and I was hoping that those would go okay. I reiterated that they could provide input into it or make changes along the way. I provided them with a copy of the writing and they sat beside me as I read. I recorded the conversation in case there was anything I wanted to refer to later. Although I had read the piece a number of times, it was a very different reading while they were beside me. After all, if it weren't for them sharing their experiences, the story would not be written. I found my voice shaky in a few places and surprisingly, or perhaps not so, tears came to my eyes. I did not really predict this happening, or I hoped to at least to be able to hide it. I thought *I* was supposed to help the participants and make them feel comfortable. It sort of happened the other way around. Instead of smoothing it over, I did stop to share how I was feeling and that I was sensitive to making sure that what I said was accurate and honoured their intentions. Elizabeth responded with tears in her eyes as well. She mentioned that she felt so privileged for her voice to be heard in my words. She told me that she just had put those thoughts of her younger years so far back in her brain that they were forgotten. I sensed that she thought bringing these thoughts forward was not possible until now. It became possible through her conversation with me.

I was teary when I got to the part about her singing to her daughter with autism. I know she is so passionate about understanding how Alana understands the world. I cannot comprehend how to make sense of her most complicated role as a parent. My words on the page can only flutter around the surface of understanding. I think this is why I started to cry. I so wanted to try and let her voice shine through in a respectful way. She was very intrigued as to how I put it all together when she felt her thoughts in the previous conversations were all over the place. I found it difficult toward the end when I explained the section entitled *Seeing with my Ears; Listening with my Eyes.* In Daisy's presence, I did my best to explain how I perceived her musical contradictions. She agreed that what I said was true. I have sat thinking for a long time about how to make sense of my understanding of all this. This section of the writing was difficult for me. Overall, both Daisy and Elizabeth were pleased with the writing. We talked and talked. Soon, 2 hours had quickly slipped away.

After I finished, I did feel a sense of relief. It was out there. It was now beyond the boundaries of my laptop, my desk space, my printed pages. It was shared aloud with them. I think what happened tonight is that I figured out what it means as a researcher to live in relation with participants. (Interim text, October 4, 2006)

As I began to read each of the pieces with the participants, there were frequent grins and smiles, with occasional laughter. They were able to see themselves in the story and I had a sense from the girls that they thought it was pretty neat to feel like a *character* in the narrative. All of the girls and their mothers appeared content with the narratives. Given our conversations, there were a few minor wording changes that I made.

In addition to sharing the individual narratives with Daisy and Elizabeth, Bridget and Lori, and Kara and Helsa, I met separately with the classroom teacher, Trudy, and the Music teacher, Mrs. Oliver, to talk about and read the school story. It was great to have an opportunity to visit again with them both. In the excerpt below, I share some thoughts from the interim text I created after spending time with Trudy.

> Only a short way into the reading, Trudy seemed very impressed. This was affirming for me. I knew that she would have a good sense as to how I interpreted the musical experiences of the Grade 2/3 children. She really felt that I *hit it dead on*. She did refer to wondering how the research might all turn out and what my interpretations might be. She told me though that her fears seemed eased after a short time of my being in the classroom. She had a number of thoughtful things to say, including:
>
> - The story is very true to the children.
> - Their voices come through.
> - You would not even have to be a teacher to appreciate the story.

> - What would other teachers think? Is this an ideal classroom? Why is it different?
> - I brought in their experiences from a variety of places.
> - She could imagine and picture the story in her head.
> - She remembered some of those exact moments that happened.
> - Nothing seemed made up.
> - It was easy to follow.
> - The story needs to be heard.
> - She felt blessed to have had the opportunity to be part of this because she may never again have such a chance.
>
> It was really important for me to share the narrative with Trudy. It was good to engage in conversation together. She knows the story from the inside in a way that others do not. Although she technically was not a research participant, her *approval* of it was important to me because she was embedded within the text. (Interim text, October 13, 2006)

By reflecting upon these texts that I formulated, it becomes clearer why this part of the research was perplexing for me. It caused me to ponder many things that happened during the entire process of working within the Grade 2/3 classroom and with the three families outside of school. My meetings with the participants made me more conscious of how important the narratives were to me, as a researcher, because they were created with the intent of understanding the experiences of the children and their mothers.

Resonances Across Out-of-School Spaces of Music Experiences

As I looked across children's many music experiences out-of-school, there continued to be resonances. In my conversations with children in and around the school, I quickly learned that rather than talking about school Music, the children were most excited to make sure that I knew about their favourite bands and songs that filled up their iPods or other brands of MP3 players. The influence of pop culture and musical technology seemed very prevalent in these Grade 2/3 children since most students were keenly aware of what was the *latest and greatest.* My observations and conversations with them also revealed the importance of seeing and listening as means to understand the musical lives of children. It was necessary to both observe children and to talk with them in order to attempt to comprehend the complexity of the multiple layers that influence their musical perceptions.

The three girls all discussed with me the importance of listening to music outside of school. They spoke of being excited to listen to their favourite artists on a CD or iPod. The notion of being *free* to listen to their own choices of music outside of school appeared to be important to them. This sense of *freedom* makes me wonder about what type of message we send to children when we do not welcome some of their listening preferences in Music class.

In looking across the girls' three narratives, there were some common resonances. It became obvious that whether or not they were conscious of doing so, all three engaged in spontaneously making music. In school, each of them would hum or sing spontaneously at various times of the day. Individually, their mothers also pointed this out as an observation. They made mention that the girls engaged in this type of music-making outside of school.

In continued conversations with the three girls and their mothers, another resonance surfaced. I came to understand that they each engaged in opportunities to create their own music at home, primarily centred around their knowledge of playing the piano. Some of the compositions were written down, as in Bridget's case, whereas I interpreted that with Daisy and Kara, it was more spontaneous. Their initial mention of this did not lead me to believe that they were directly drawing from their school Music experiences to assist with this process. Ironically, in one of my visits to Daisy's house, I observed that she was making connections with her school Music experiences. After playing some piano pieces for me, without any prompting, Daisy began singing and picking out the notes on the keyboard for three different songs she learned in Music class. As a result, I believe that her compositional knowledge was solidified when she drew upon her schooling experiences and incorporated the musical elements, such as beat, rhythm, and pitch. Undoubtedly, this knowledge from Music class was influential in her compositional process.

In another case, Edie, a girl in Grade 3 commented about creating a song at home on the piano that began with *do*, *mi*, *mi*. She explained that since it did not quite sound right, she changed it to *do*, *sharp*. This indicated to me that the knowledge of the solfege syllables from Music class was blended with her knowledge from private piano lessons where she learned about accidentals (e.g. what a *sharp* means). Thus, she was drawing upon her musical experiences from both in- and out-of-school to assist her in the creative process.

As children talked with me about their experiences of creating music outside of Music class and outside of school, I came to the conclusion that their creativity on their own was less structured. In school, their experiences of creating in Music class were structured since they were guided by the teacher. In such instances, there were rules specifying a certain number of beats, measures, or pitches to utilize for their creation. The children also mentioned that they talked and discussed this process of creation more in Music class, whereas outside of Music class, they *just did it* since the parameters for creation were unlimited. There was less reflecting and analyzing when they created music independently.

Another strand of resonance across the girls' narratives was that Kara, Bridget, and Daisy all spoke of how their families were involved with music. In particular, it was apparent that their older siblings influenced their musical tastes. Without prompting, they frequently brought the notion of family into their conversations with me so as to help me better understand their musical engagements outside of school. This quickly reminded me of my own personal experiences as a young girl who also was shaped by my family experiences with music.

With reference to family, I was intrigued that it was the mothers that came forward to enter the discussion with me about music in the lives of their daughters. Throughout my visits to their homes and my conversations with the mothers and daughters in school during phase two of the research, I was interested to hear the overlap between the girls' musical knowing of themselves and the mothers' knowing of the girls. At times their knowing was similar, whereas at other times, their insights differed. This reminded me of my own personal story I related in Chapter 1 when I discussed the overlap between my own childhood music recollections alongside my mother's recollections of my musical life as an infant, child, and young girl. In my own case, as well as the girls' cases, I find it significant that there is a relationship between musical experiences and family. I believe this notion speaks a lot to the power of the family in shaping children's musical experiences. In many instances, as was the case with my own recollections and the girls' knowing of music, musical experiences begin with family.

Among the noted strands of resonance across the three girls' experiences, it is also essential to note that their perceptions were all unique, coloured by their individual personalities. While Kara and Daisy were involved in music instruction outside of school, at the time Bridget was not. Kara appreciated her opportunities to be involved in piano, cello, and dance, while Daisy's reflections led to the conclusion that practicing piano did not bring her a great deal of personal enjoyment. Bridget, on the other hand, was happy to share all the things she knew about music. Her knowledge of various musical genres and bands pointed to the fact that she did not learn about these in school Music or from private lessons. These differences indicated that as young girls, their lives were all diverse, marked by the intricacies and complexities of varied musical influences.

CHAPTER TEN

INTERPRETING THE DATA TO ADDRESS QUESTION #2: RESONANCES OF INTERPLAY BETWEEN IN- AND OUT-OF-SCHOOL MUSIC EXPERIENCES

Conle's (1996) idea of resonance continued to provide direction in Part II of my data analysis when I chose to look across both the original findings from the data and the newly constructed narratives. Such strands of resonance afforded me the opportunity to view my findings in ways which facilitated "seeing one experience in terms of another" (p. 298). Conle explained that the process of resonance helps experiential data be reconfigured in meaningful ways. She suggested it provides opportunities to "bridge differences and create similarities" (p. 305) within and across the emotional connections of the data. "Resonance does not need identical elements" (p. 304), and "is not confined to one single strand of connections. It is a complex relationship among many aspects of a story" (p. 313). In this second stage of my analysis, I address the second research question, *How do children's musical experiences in their daily lives interplay with their in-school music experiences?*

Resonances Interplaying Between In- and Out-of-School

Interestingly, the majority of the talk that children shared with me about music was in relation to their experiences outside of school. While the children did share with me sentiments about school Music, there seemed to be a discernable difference between referring to Music as a place, as in Music class, as opposed to music as a thing, something different from school Music. Their varied out-of-school experiences of music-making, listening to music, family involvement in music, attendance at musical performances, private music instruction, and practice of music outside of school seemed to involve a different type of musical knowing than their knowing of musical experiences in school Music. Through conversations with many students, I came to understand that big M Music, and small m music, often *interrupt* one another since each is marked by characteristics that do not necessarily interplay with the other. This leads me to the realization that according to these children, their musical experiences in their daily lives most often do not consciously interplay with their in-school Music experiences.

I recall Peter, a boy in Grade 3, raising a concern with me when he described that he actually liked the "whole scheme of music," just not necessarily Music class because "they [teachers] never play any music that we actually like" (Student transcript, April 26, 2006). After asking him if he ever discussed this with Mrs. Oliver, the Music teacher, he mentioned that he did ask her, and she pointed out that she was teaching them songs that they would not necessarily hear on the radio. Peter gathered that the reason for this was so that they could learn a variety of *stuff*. Even though Peter appeared to accept this rationale, it still was not enough to change his perception of school Music. While my response to Peter perhaps would have been very similar to Mrs. Oliver's, I am confident now that it probably ought not to be left at that. Although I recognize that our intent as music educators is to widen the palette of listening experiences so children come to appreciate and understand their listening, I am not so sure that children should be guided in these experiences at the expense of excluding their personal interests. This conversation takes me back to one of the first questions I noted when I was formulating my research inquiry. Why do many children experience music so differently in their out-of-school and in-school places? Peter confidently articulated this notion when he mentioned that the whole scheme of music was different from school Music. In a world where children are highly influenced by pop culture and technology, should we not be cognizant, as a profession, of how our choices of what *we* think is worthy influence how children perceive in-school Music? As music educators, we would undoubtedly agree that we wish for our students to enjoy Music class, while we simultaneously strive for children to develop a deepened appreciation and understanding of music's power as an art form. Having said that, however, I think we may push students away when we do not welcome their musical preferences. If we wish not to embrace a particular genre in Music class, at the very least, it is important that children know why. This can be a pivotal discussion in enhancing children's musical understanding.

Interestingly, at times, children's musical activities outside of school did make their way into their informal musical activity and music conversation in the school setting. There did appear to be a presence of out-of-school influences woven into the school environment. In school, the children certainly did want to talk about their out-of-school knowing of music although they were not invited to do so in the formal Music class. Outside this, however, children did engage in various types of musical experiences. These natural and spontaneous in-school musical activities surfaced during regular classroom activities, physical education class, computer lab time, recess, lunch time, and outdoor play. Some of these experiences were similar to those experiences that children engaged in or spoke about outside of the school context. These observations lead me to suggest that children's natural engagement in music in these informal music contexts at times did interplay with music in their daily lives since the children engaged in some similar activities in both contexts.

On the other hand, the reverse influence was less obvious. Children's experiences of school Music seemed to be less prevalent in their discussion and engagement with music out-of-school. This is not to suggest that children's out-of-school experiences are not at all influenced by their in-school experiences, but it is significant to note that this ebb and flow from home-to-school and from school-to-home was not equally recognizable. In school, the home influences were much more explicit (at least outside of the formal Music class), while at home, the school influences were more implicit. Thus, the interplay shifted and was not always apparent.

My observations in these multiple spaces in and around the school lead me to contend that opportunities for real interplay between the formal music curricula and the children's outside music experiences were most often hushed, pushed aside, and not recognized, let alone encouraged as valuable components of children's musical knowing. As a result, the daily meaningful experiences I observed that were part of the multiple realities of the children were not recognized in any formal curricular design.

As I think about the interplay of children's musical experiences, my encounters with this particular group of children in this school certainly relate to my own childhood experiences and my experiences as an elementary music teacher. With respect to children's voices, unfortunately, I feel that elementary music education at this school in my study may still be in a similar place to where it was when I was a young child in

Grade 2, 25 years ago. As I shared in Chapter 1, I do not recall ever being asked about my musical experiences when I was a child. Although this was only one school and cannot be generalized to any other, I contend that it may be that the profession of music education needs to continue to move forward in paying attention to children's perspectives. The Grade 2/3 children were excited and motivated to talk with me about their experiences. I believe that my taking time to listen to them made them feel important and valuable contributors to their educational experiences. I would like to think that we could turn this into important curricular input.

As I look back on my own teaching experiences and weave those reflections with my observations in this particular context, I wonder about what type of opportunities other music educators create to attend to children's experiences. In the life of a busy music educator, is there even a physical opportunity to do so? I continue to ponder this possibility. Given the nature of the profession of music education, there are limited opportunities to converse with children. Many Music classes are often only 30 minutes, two or three times a week. Such scheduling does not permit the Music teacher to have much contact with the children outside of Music class. In addition, s/he is often busy with recess or lunch time extra-curricular rehearsals which occupy a great deal of time, outside of the regular teaching timetable.

In my own teaching, as well as in this context, I believe there is often lost potential for the kind of interplay that is possible. I think the children whom I taught were trying to tell me what their interests were, much as the children were in my study. However, I and other music educators may become so entrenched in what we are directed to teach that we may lose sight of the value of attending to children's experiences. Accordingly, we often do not even hear what children are trying to teach us.

Summary

My experiences in this particular school context have pointed to the fact that school Music is not only the 30 minutes that happen in the Music classroom a few times per week. Children's music-making was alive and vibrant in many contexts in and around the school. It may be time for elementary music education to not only recognize, but also to encourage, support, and draw upon such children's musical engagements in various contexts so that there is greater interplay between in- and out-of-school experiences. This could lead toward more meaningful instruction of music. If these experiences became encouraged and supported, music educators would be in a much better position to draw upon children's perspectives as valuable contributors to school music curricula. This would also potentially help to lessen the gap between children seeing Music with a big M, Music class as a place, as opposed to seeing their out-of-school personal music experiences with a small m, music as something different that does not belong in school Music.

Lessening this gap could lead to advancing thinking and enhancing understanding in elementary music education. I suggest that if music educators acknowledged children's music-making in various contexts, better connections could be made between educators' and children's ideas of what music curricula should entail. If these connections were made, both children and educators would be in a better position to feel that their interests are of worth to one another. If we continue to focus solely on the interests of what the profession has traditionally promoted, then we will continue running elementary music education programs in what some might call a one-way, top-down fashion. The children that I observed and talked with in this study led me to recognize that their interests are not only worthwhile, but are also of importance to their educational growth.

If educators see children's varied music-making experiences as factors that can enhance in-school music, then I conclude from my observations that music curricula could be modified in order to be more relevant to children's interests, desires, and prior experiences. In this light, children's perspectives and experiences would become a necessary component to music education, accordingly allowing the children to feel more connected to their schooling experiences. Such ideas would promote less of a divide, increasing the interplay between children's in- and out-of-school music experiences.

By conversing with children in this context, I can confidently say that it is problematic when children feel their personal music interests are to be left at the Music Room door. While the profession does not post a sign to indicate this, I assert that this practice was embedded quite strongly, at least in the school in my study. Unfortunately, this only encouraged a further disconnect and lack of interplay between children's in- and out-of-school musical experiences. The children in this study have shown me that this needs to be remedied.

CHAPTER ELEVEN

ENDINGS

Making Connections with Previous Research: Adding to the Literature

Moving through the multi-faceted stages of the research process, I was motivated to reflect on how my findings might connect with and add to the research discussed in Chapter 2. For example, Merrill-Mirsky (1988) suggested that many teachers are hardly aware of the types of musical games children engage in during play. I found my study supported this as I did not witness any occasions during the three months where teachers acknowledged their awareness, at least overtly, of any of the musical games engaged in by children during play. In addition, the conversations that I had with the Grade 2/3 children clearly indicated that they had not discussed their musical involvement in and around the school with other teachers.

As Marsh (1997) explained, children utilize complex melodic and rhythmic activity during their independent musical engagements. Although it was not my intent in this study to analyze such activity, it was evident that the melodic and rhythmic aspects of the children's songs and games did often reach beyond what is indicated in the music education curriculum for Grades 2 and 3. Their capabilities frequently extended past what the curriculum document designates as *appropriate* for these grade levels.

It became obvious throughout my conversations with the children that they were strongly influenced by the role of popular music, culture, and musical technology. This supports Minks's (1999) study in which she explored the role that pop music plays in the social environment of Grade 5 children. I would contend that this influence may also be prevalent in younger children since it was evident with the Grade 2/3 children in my study. Many were acutely aware of the most current popular music and technology that infiltrated their daily lives. Minks spoke about how children acquire listening experiences through CDs, radio, and tapes. In addition to these means through which children may acquire music, other more recent technological influences such as iPods and cell phones were definitely prevalent in my study. The Grade 2/3 children in my study spoke frequently about the importance of their personal listening preferences out-of-school. While this finding was also highlighted by Minks, it is unique to note the extra layer of understanding added by my study regarding the mothers' perceptions of their children's engagement in listening experiences. The mothers pointed out that the children's listening preferences differed between their in- and out-of-school contexts. This provided important conceptualizations regarding children's listening.

Corso's (2003) study was designed so as to allow for data to be collected in more than one setting. I found this powerful as well and agree that spending time with the participants both in- and out-of-school helped me to develop a more comprehensive understanding of their music experiences. I discovered that a great deal can be learned by watching and listening in more than one context. In addition, by moving out of the school context and into the homes of families, I was able to access another layer of conceptualization through the perspectives of the mothers of the three girls. This provided an essential piece that deepened my understanding of their daughters' musical lives.

As the studies in mathematics (D'Ambrosio, 2001; Nunes et al., 1993; Zaslavsky, 1998) and language arts (Anning, 2003; Brooker, 2002; Gunn et al., 1995; Martello, 2004; Michel, 1994; Taylor, 1983) suggested, there is often a disconnect between children's out-of-school and in-school experiences with very little interplay between the two. My study supported this finding, noting that, as in language arts and mathematics, greater attention needs to be directed toward making connections between these two spaces. Most often, children's experiences of music in their daily lives did not interplay with their experiences of school Music. Given that children come to school with many prior experiences which shape their understanding of who they are musically, this lack of interplay makes it difficult to honour the multiple realities of children's daily experiences.

It was evident in my study that children's music-making was vibrant in many places in and around the school. Engagement in music-making went well beyond the three, 30-minute sessions per week spent in the formal Music class. The Grade 2/3 children in my study made music in the multiple spaces of the regular classroom, Music class, physical education class, computer lab, recess, lunch, and outdoor play. This reinforces the work of Livingston et al. (1993) wherein they discussed the need to define the term, *musical institutions*, more broadly, since the narrow definitions that are placed on what is or is not considered music could paralyze curricular possibilities. The children in my study repeatedly proved that they engaged in musical activities in many spaces other than Music class, so this broader perspective should be considered.

As Riddell (1990) suggested, it is crucial to base music education curricula on experiences as opposed to exercises. Paying attention to children's perceptions and feelings of music becomes necessary in order to better comprehend their musical experiences. My study confirmed that children have interesting experiences, opinions, and ideas that can contribute to elementary music education. This was evident when the children spoke about their listening experiences and preferences, as well as their involvement and interest in music outside of school. In their conversations with me, they offered insightful and thoughtful understandings regarding music, pointing to the importance of attending to their thoughts as important contributors to informing school curricula.

Campbell (1998) concluded that if adults take time to listen to children, they could learn a great deal about children's musical experiences and engagement with music in the world. The Grade 2/3 children in my study spoke confidently with insight about music in their daily lives. Yet, such findings do not always align with how music education is perceived and approached in the elementary school setting. My study was unique from Campbell's in that I looked at both the musical experiences of an entire class of students as well as the individual experiences of three children and their families outside of school. Within this framework, I chose to embed myself in the children's daily routines, beginning with their regular Grade 2/3 classroom as opposed to their Music class. This provided a different lens through which to inquire into children's experiences of music-making. Choosing to pay attention to the informal contexts of music-making, moving toward the more formal structure (Music class), shifted the focus from solely concentrating on the music-making created within the Music class. This conscious choice allowed me to more clearly envision how the children's music experiences outside of Music class interplayed with their in-class experiences.

In looking at the in-school music contexts, it is unique to note the importance of classroom traditions of music-making. Such traditions have not been noted explicitly in Campbell's (1998) study. The ways in which children often easily manipulate sound with their voices and bodies was pointed out by Campbell, however, there was less focus in her study on how these capabilities influence musical experiences within music curricula in the classroom. The connections between children's informal music experiences and their school Music experiences were made more explicit in my study.

Another essential component to my inquiry was the importance of studying experience. While Riddell (1990) and Campbell (1998) drew attention to the fact that children's musical experiences are worthy of attention, less focus has been directed toward the importance of hearing children share their insights about these experiences. In my case, doing so allowed the children to have an integral voice within the inquiry. In looking at experience, as a researcher, I also looked back upon my own childhood experiences of music-making. I utilized these memories, along with my mother's memories of my musical experiences, as a framework which helped to shape my research questions. Riddell (1990) and Campbell (1998) did not draw upon their own personal experiences, at least explicitly, in such a way as to help provide context for the inquiry. Further to this, as I looked at the findings from my research, my own childhood experiences offered important insights that influenced my interpretation of the Grade 2/3 children's experiences. In essence, my own experiences provided another component of conceptualization which remained apparent while looking at the children's music experiences.

My inquiry offers a significant addition to the elementary music education literature in that the research findings were shared through creating narratives, shaped as fictionalized dialogues between the participants and me. Such a focus is unique from all of the previous literature highlighted. It provides a new context and lens through which to view and conceptualize children's musical experiences, subsequently leading to possibilities for future research in elementary music education. Creating the narratives in this manner also allowed me to look deeply at the interplay between children's daily music experiences and their music experiences within the formal context of Music class. It is my belief that the findings I gained from this particular context allowed me to understand more profoundly, the challenges faced in facilitating meaningful interplay for children's musical experiences. The recognition of this in the findings allowed me to acknowledge the interruptions children often experience between their in- and out-of-school places of experiencing music. Accordingly, these findings add to the elementary music education literature, encouraging all elementary music educators to seriously ponder possibilities to address the interruptions children often experience between their multiple contexts of daily musical engagement.

Lessons Learned as an Elementary Music Teacher

In reflecting upon the practice of the teaching process, the children in my study have motivated me to think critically about what music teachers may consider in order to provide richer, more meaningful musical experiences for elementary school children. As mentioned earlier, when looking back on my own practice as an elementary music teacher, I do not think that I often was as good at listening to the children's ideas about music as I might have been. This became even clearer to me when I took the time to engage in conversations with the Grade 2/3 children in this research context. Their excitement about the music they engaged in outside of the formal Music classroom inspired me to recognize that, as a teacher, I need to be cognizant of their realities. In addition, I have come to recognize that I need to make other music educators aware of the richness of children's musical lives outside the Music classroom so that together, we could begin to collectively build an understanding around the importance of listening attentively to children.

These thoughts concerning teaching process tie directly to a second area, teaching content. In my own previous teaching, I believe I was more focused on content than I was on process. While I would not say that this was always true, I do recognize that this practice was embedded within my curricular choices. The children in my study certainly made me more acutely aware that they ought to be a central motivating force along with the content. They made me ponder the importance of periodically asking myself, "What is the focus of my music teaching? How can I make the focus be about process as well as musical content?"

In considering content, I found it necessary to reflect upon the place of the curriculum document within my own teaching process. Did the document fuel me, as the teacher, or did I, as the teacher, fuel the document? I would suggest that in the future, I will endeavour to embrace the children, parents, and community as a cohesive collective to enhance my curricular design. As a result, I believe there should be far greater chance of meaningful interplay between my students' in- and out-of-school music experiences. Such a view would recognize that curricula are fluid, changing, lived, and experiential. The Grade 2/3 children clearly articulated that they have other interests that they view as important and worthy of attention.

Further reflecting on teaching content, my study supported the necessity of honouring children's lived experiences. I now see that I cannot ignore the meaningful ways in which children experience music in their personal lives. My study also indicated that there is a significant gap between children's daily realities and the province's mandated elementary music curriculum. This makes me wonder how these personal musical experiences have been lived out in school Music. Other than a promise of perhaps listening to a CD during some *free time* in Music, I am not sure that children's personal musical experiences were acknowledged beyond a surface level. Can the music education profession continue to let children believe that *their music* is not really the kind of music that belongs within the content of Music class? To continue to do so would seem to undermine the realities of what children are living on a daily basis. This calls on us to take more time to talk with children in order to learn what is important to them. Doing so would provide a means for music educators to understand the interruptions that children experience between in- and out-of-school music experiences. By attending to these interruptions, music educators and children, together, may better be able to imagine possibilities that allow children's experiences to interplay with the Music curriculum.

In this study, the Grade 2/3 children, as well as their parents, taught me the importance of thinking about how I might adjust my future actions as a music educator. Perhaps there are strategies that will allow music educators to empower active change in school settings. For example, inviting parents to be a part of the decision-making process around curricula would help teachers to become more aware of what is happening outside of the school context. Conversations with parents could make the Music teacher aware of what types of music are listened to at home. It would be also advantageous to determine whether any family members play a musical instrument. Parents and children might be able to create some writing or illustrating together, sharing some of their musical thoughts around their interests and desires.

Throughout the year, children could also be encouraged to keep a student journal which reflects their musical interests. This could include text, pictures, drawings, or photographs. Facilitating opportunities for students to share their journals would be a further means to draw upon student experiences. Another possibility may be for children to engage in peer teaching in Music class. Allowing them to be the leaders of instruction could be a means to have them guide the teaching experience. Children often enjoy having an opportunity to guide the class, resulting in increased student direction in music instruction.

It may also be useful to invite children to help determine ways to embed Music class activities into other routines of the school. This could potentially offer a great deal of insight into understanding what is important to children's learning. Equally, inviting children to help determine ways to integrate other forms of school music-making into Music class would also provide insight.

In conversation with children, music teachers might determine ways for children to bring in and discuss various types of music that they like to listen to outside of school. With facilitated listening experiences and guidance from the teacher, children may be better able to understand various styles of music that are of interest to them.

Given the discussions that I had with the Grade 2/3 children, I contend that it would be very useful to provide opportunities for children to talk about their musical interests, likes, and dislikes on a regular basis in order to better facilitate meaningful musical instruction. Children have much to say, but the opportunities become stifled if we, as music educators, do not provide the opening for them to share their views.

These suggestions regarding teaching content that value and understand students' experiences lead toward the next area to reflect upon in music teaching: the context. During the research process, the children made me think about the notion that the co-construction of music meaning is reflective of a particular place and time. The Grade 2/3 children in my study repeatedly demonstrated that music-making occurs in various spaces in and around the school setting. In order to be a co-constructor, in my future teaching, I will have to be increasingly aware of the importance of watching and listening to children's music-making in a variety of spaces in and around the school.

Through these observations, I have become more aware that music-making takes place not only within the context of the Music Room, but rather it needs to be more broadly conceived within the larger school context. From this perspective, as a Music teacher, my ears should be open in and around the school. This notion may somewhat mystify current understandings of Canadian elementary music teaching since school Music has most often been recognized as the formal instructional time in Music class. As a result, I am led to consider how such ideas further inform, yet may complicate current understandings of pre-service elementary music teacher education.

Lessons Learned as an Elementary Music Teacher Educator

My engagement with this particular group of children in Grade 2/3 has caused me to reflect on how my study might enlighten future possibilities in this domain. Having completed the study, I now strongly believe that the concerns and issues mentioned for practicing music teachers need to also be considered in the area of music teacher education. Those studying to be elementary music teachers should be aware of potential ways to learn about the musical lives of children. In view of such a perspective, I see possibilities in the areas of understanding children, valuing student experience, being aware of family and community involvement, and ongoing teacher support.

In music teacher education, a great deal of time has been spent focusing on the content of the discipline of music. I do not negate this necessity because many pre-service teachers enter a curriculum and instruction course in elementary music with little background in the area of music. Accordingly, in undergraduate teacher education, time does need to be devoted to understanding music and how to lead children toward meaningful music experiences in the classroom.

However, the findings from my study lead me to suggest that I, along with my colleagues, need to continue to create space in university-level curricular courses that will help future teachers move toward a conceptualization of seeing children as an integral part of shaping music teaching and learning. I believe there is a great need to make this more explicit at the post-secondary level. Reflecting on my conversations with the Grade 2/3 children in my study has made me even more convinced that understanding children *is* foundational to how I should approach the music content in both teaching and learning. Indeed, I would argue that this needs to be strongly embedded within music teacher education.

Understanding children means valuing student experience. Despite the fact that many pre-service teachers bring much anxiety to their music teacher education, drawing upon how their own music experiences affected them personally may nurture, inform, and contribute to their understanding of the role of music in their own daily lives. This could be a means to help them understand how such informal experiences may also occur in the lives of the children they teach. In addition, seeing and listening to the Grade 2/3 children in my study showed me that they had many music experiences to share that could inform others about who they are as individuals. They indicated that music surrounded them in many facets of their lives. This would point directly to valuing the life experiences that children bring to their music learning. Again, I believe that teacher education classes that I teach in the future will need to include discussion of this issue.

As I talked with both children and parents in this research study, each taught me that their experiences of music were often intertwined. The children's interests influenced the family and the family's interests influenced the children. In my own context of music teacher education, I could be highlighting the importance of paying attention to this interconnectedness in school settings, inviting the family and community to be part of the learning in ways that stretch beyond having them involved at a distance. It is my belief that there is greater need for partnerships between home, school, and community in music education. While I acknowledge that parents are traditionally involved in such activities as assisting in organizational committees for events and helping to make costumes for performances, the increased involvement and partnership that I am speaking of goes beyond these tasks. It is incumbent upon music teacher education to share this discussion with pre-service teachers, encouraging them to think beyond having parents and families serve in solely an organizational or teacher-support type capacity.

The parents in my study shared with me that they enjoyed having the opportunity to discuss their thoughts about their children's engagement in music, while simultaneously contemplating the place of music in their own daily lives. Based on the conversations I had with the mothers in the study, I think it would be worthwhile for us to consider how parents can contribute to the musical experiences of their children. All of the mothers had thoughtful insights to share. They too, could benefit from being educated about school Music so that they could offer contributions to their children's education.

In addition to understanding children, valuing student experience, and fostering family and community involvement, I see potential for a deepened understanding in the area of ongoing support in teacher education. One of the challenges in music teacher education is being able to offer ongoing support after teachers commence their lives as music educators. Unfortunately, there frequently appears to be a gap between pre-service teacher education and the life of a teacher in the classroom. In order to be able to allow the focus to become more inclusive, meeting the needs and interests of children, teacher educators ought to embrace broader visions for what music education is or could be. It is my belief that sustaining such visions requires ongoing support on multiple levels. Such levels would include partners in the areas of post-secondary education, practicing teachers, administration, the larger music education profession, and community.

As music teacher educators, it is important for us to encourage pre-service teachers to remain current regarding new developments in music education and the field of education in general. This can be a challenge when traditionally many of the Canadian music education curriculum documents are revised infrequently. It certainly is thus a challenge for music teachers to be current with changes in childhood and society if they are guided by outdated documents. For example, the Grade 2/3 children in my study were quite confident about their knowledge in areas such as pop culture and technology, yet most Canadian curricular documents do not offer space to reflect the interests of the multiple realities of today's children.

I sense that part of the challenge in educating pre-service teachers toward thinking about how to facilitate meaningful interplay between children's in- and out-of-school music experiences lies in the fact that teachers may not know how to create the opportunities to do so. This would require educating teachers concerning curricular change wherein children's voices become genuinely embedded within their teaching practices.

My study has highlighted the necessity for the music education profession to acknowledge children's voices in all discussions of music curricula. Nonetheless, demands of time and scheduling certainly affect the ability of music educators to attend to children in respectful ways. Based on the findings of this research, children's perspectives should be honoured. Not doing so stifles the interplay between children's in- and out-of-school music experiences. Accordingly, it is incumbent upon the profession to continue to seek out ways to acknowledge the value of children's voices in shaping elementary music instruction. Facilitating these opportunities to talk with children needs to go beyond the world of research in music education. Implementation by practicing teachers will be predicated on understanding developed in pre-service music teacher education. This will present a challenge for elementary music educators as they endeavour to assist children in building connections between out-of-school and in-school experiences of music. In facilitating interplay between these two spaces, greater attention needs to be directed toward children's natural experiences in their daily realities. These musical nuances, utterances, and sentiments must be acknowledged and celebrated as valuable contributions to draw upon in shaping elementary music education curricula in the future.

In view of these thoughts, the children in my research study have provided extremely valuable insight into how I knew and continue to know elementary music education. As a result of my time with them, their thoughts have encouraged the suggestions offered in the *Lessons Learned as an Elementary Music Teacher* and *Lessons Learned as an Elementary Music Teacher Educator* sections of this chapter. These notions complicate and may in fact, cause me to problematize some of my present beliefs embedded within the teaching of elementary music. Consequently, my engagement with them causes me to reflect on how to move forward, weaving my teaching knowledge with the continuation and encouragement of further educational research in the field of music education.

Lessons Learned for Future Research

How can elementary music educators be propelled to contemplate the interplay between children's in-and out-of-school experiences? I suggest that conversation and research regarding the significance of children in our societies has been instrumental in pointing out this importance. Holmes (1998), James et al. (1998), Dahlberg et al. (1999), Schwartzman (2001), Mayall (2002), Greig and Taylor (2004), Corsaro (2005), and Greene and Hill (2005) have all strongly urged educators to reconsider their philosophical stances and approaches regarding how they see children's experiences positioned in educational contexts. Such thought urges the music education profession to tie knowledge of music education with the knowledge of childhood. As was indicated in Chapter 2, this has begun to happen in other subject areas and unless we begin to think about future possibilities in music education, we will continue to facilitate music experiences in the same ways the profession has traditionally done in the past. While many of these experiences are worthwhile, it is my belief that not enough of them reflect the daily realities of children's lives today in ever-changing societies.

As it is necessary to keep the research cycle moving forward in directions that will help the music education profession to better understand children and their experiences of music, both in- and out-of-school, I offer some possibilities to consider for ongoing research in elementary music education. For example, it would be enlightening if new, 21st-century hand-clapping, singing, and playground games were brought into the Music classroom. Riddell (1990) mentioned that rarely do teachers allow the children to figure out how to pass on a musical piece to other children. A study examining the use of peer teaching and improvisation in young children could inform music educators about potential means to embed this within their practices.

I chose Grade 2/3 children to be the focus of my research study. It would be interesting to conduct a similar study, focusing on an older grade level, such as Grade 5/6 to see how they engage with music in their daily lives, both in- and out-of-school. Results from such a study might also provide important information on which to base the continuing evolution of elementary music curricula.

In phase one of my study, there was an equal balance between boys and girls since there were 10 boys and 10 girls in the class. In phase two, however, three girls emerged as the rich conversationalists and thus, became the research focus. In addition, it was three mothers that came forward to spend time with me outside of school. It is important to recognize that the findings of this study might have been different if I had been given the opportunity to engage in conversations with boys and fathers during the second phase. Accordingly, it would be interesting to do a similar study, ensuring participation by both boys and fathers. This information would be useful in gaining a more complete picture of the musical lives of children.

It would be valuable to continue to design research that allows educators to look at a variety of children's musical experiences. Several studies in music education have focused on a specific area of music such as musical play (Corso, 2003; Merrill-Mirsky, 1988) or children's musical games (Marsh, 1997; Opie & Opie, 1985; Riddell, 1990). While these studies are beneficial in the field of music education, the findings of my study indicated that children draw from a variety of musical experiences to inform their musical knowing. Research that embraces this multiplicity is still needed. In order to attend to this, further research is needed to increase our understanding of children's musical experiences in a variety of spaces, beyond the formal Music classroom. Such places in and around school could include the lunch room, computer lab, library, physical education class, playground, on the school bus, or during free time. In future studies, it would be worthwhile to follow a child or a group of children around these various areas to gain a more comprehensive understanding of their musical engagement. Gaining this understanding could also be informed by spaces outside of school, such as those in the home or community with family.

Much of music education research has tended to focus on the experiences of children within school (Campbell, 1998). Given the rich data that came forth from my experiences with children out-of-school, further research is needed to study children's engagement in music in out-of-school contexts. Since many of the children in the study wanted to talk with me about their out-of-school experiences, music educators need to continue to think about what types of in-school experiences could affect children's in- and out-of-school lives.

It is important to remember that studying experience gets to the heart and soul of children's musical perspectives. Ethnographically-framed studies and narrative understandings encourage the study of children over time and they allow space for children's voices to shine through. I found that living simultaneously on the edges of ethnographic research and narrative inquiry allowed me to thoughtfully attend to music in the lives of children. Through such a multiple framework, I was able to look at both the school experiences of a group of children, while focusing on the lives of individual students beyond the context of school. Subsequently, over time, the children's stories told and taught me much. It has taken courage for me to stretch the boundaries between the ethnographic and narrative lenses because such work has only recently taken its place at the research table in elementary music education. Perhaps the blending created in this research setting may be viewed as having potential for redefining our previous understandings of research design. It would be useful if more of this type of research surfaced in the discourse of elementary music education, offering courage to those with similar research interests. Most importantly, I would assert that continued research that places children's thoughts, feelings, and sentiments as a forefront focus is vital to the life of elementary music education.

Resonances Within

My deepened understanding of the lives I entered was solidified through the analysis and creation of fictionalized narratives. Corvellec (2006) pointed out the importance of recognizing that there are more fruitful questions to ask about the narratives than whether or not they are fictionalized. He eloquently stated, "Narratives are always true, not because they tell something true, but in the sense that it is true that they tell what they tell" (p. 12).

The writing that I have created in my dissertation was framed to enable me to thoughtfully respond to my guiding research questions. Throughout this journey, I attempted to acknowledge children's voices as the central passageway through which to understand their music experiences. I sought to acknowledge how children might be viewed as potential contributors to the co-construction of elementary music curricula.

As the process of research unfolded, I became part of children's lives, their families' lives, and the life of a school with its many inner workings. I am conscious that although I have left the children, the school, and the associated research contexts, the lives of these children continue, and so does my telling of this research experience. From here, I too, move forward as a teacher, music teacher educator, and researcher. As I gently cradle and carry this meaningful experience close to me, I will continue to raise questions about these children's lives and what they have taught me. I will also be mindful of raising future questions that encourage the profession of elementary music education to reflect upon the necessity of facilitating meaningful interplay between the in-and out-of-school music experiences of *all* children.

Endings and Beginnings

It is necessary to keep in mind the context of this study and that it was bound in time and place with a specific group of children. As the researcher, I have analyzed and interpreted the findings based upon my conceptual understandings, influenced by my relationships with the participants whose lives I entered. Throughout the study, all participants taught me a great deal and made me think hard about music in the lives of children.

My experience with these children has confirmed that the music education profession is only beginning to realize the importance of seeing and hearing children's perspectives concerning their musical experiences. Continued work is of importance if the profession is going to foster imagining future possibilities of how to embed children's voices within curricular choices.

While the findings of the study cannot be generalized to other contexts, they do offer fuel to begin conceptualizing how these issues play out and are experienced in other settings of music education. Although the study is concluded, it does, in fact, cultivate the potential for new beginnings. The key to this, however, lies with both teachers and researchers in elementary music education. By opening the door, they can facilitate occasions that invite and foster opportunities for children to have a voice in elementary music education.

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APPENDIX A

Sample Letter for **Director of School** and **Elementary School Principal**

Dear ____________________:

I am writing to inform you about a research study I am hoping to conduct in a grade two/three classroom and the music classroom at __________ Elementary School. As a doctoral student in the Department of Elementary Education at the University of Alberta, it is my desire to examine children's perspectives on their experiences with music in their daily lives, both in and out of the context of school. This inquiry will be the focus of my dissertation research.

I anticipate that the research will be conducted over a three-month period beginning in March 2006. All data collection would be completed by June 2006. The inquiry will include two phases of the research. The first phase will last the entire three months. During this time, I plan to investigate the school musical culture of the grade two/three classroom of children as I observe the daily occurrences in their regular classroom, their music classroom, and during regular school activities (e.g. lunch, recess). All of these contexts will be necessary since each may provide a space whereby children engage in music-making. Being part of the children's entire school day will allow me to become acquainted with them so that mutual trust may be formulated. Throughout the inquiry, data gathering tools such as participant observation, fieldnotes, and informal conversations will be utilized. As the study progresses, the informal conversations may be tape-recorded. It is important to note that my primary focus in the inquiry will be the children, as opposed to the teachers. Should parental permission not be granted for a particular child within the class, no data will be collected for that individual.

The second phase will begin at approximately the mid-point of the three months. At this time, I will begin to investigate more specifically how three children within the grade two/three classroom experience music in their daily lives, both in- and out-of-school. They will be selected from those who willing to share their musical perspectives. In addition to the above mentioned data gathering tools, tape-recorded interviews, student journals, and capturing photographic images of children's musical activity will also be utilized. I anticipate accompanying these three children to contexts out-of-school in order to gain insight into the role of music in their lives away from school. This may entail spending time with their parents or guardians by conversing with them and conducting interviews. No observation or contact will be made with anyone else in the out-of-school experiences.

As the primary researcher, I will carry out the data gathering, analysis, and subsequent writing. If a transcriber is used to assist in the inquiry, I will review the Ethical Standards with him/her and have a Confidentiality Agreement completed to ensure that the ethical procedures are followed. Throughout the inquiry, I will comply with the University of Alberta Standards for the Protection of Human Research Participants. For further information on these standards, please visit www.ualberta.ca/~unisecr/policy/sec66.html

Transcriptions of taped conversations and interviews, as well as drafts of the dissertation will be reviewed by the participants and amended accordingly to ensure that their voices are represented in ways which honour their intentions. All participants will remain anonymous in the study and in any possible future presentations, publications, or teaching lectures which arise from the research. Participants will be identified through the use of pseudonyms. Following the completion of the project, all data gathered will be stored for five years before being destroyed.

Following the completion of the data analysis and dissertation writing, I anticipate coming to __________ School at a mutually convenient time to share the findings of the study with you, as well as any interested teachers or parents/guardians.

If at any time, you have any concerns regarding the project, please feel free to contact me by email, sgriffin@ualberta.ca, or by phone, 492-0924 (office). For further clarification, you may also contact my doctoral supervisor, Dr. Amanda Montgomery at amanda.montgomery@ualberta.ca, or by phone, 492-0914 (office). Any other research concerns may be directed to the Associate Dean of Research, Dr. Ingrid Johnston, who can be reached at ingrid.johnston@ualberta.ca, or by phone, 492-3751 (office).

The plan for this study has been reviewed for its adherence to ethical guidelines and approved by the Faculties of Education, Extension and Augustana Research Ethics Board (EEA REB) at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Chair of the EEA REB at (780) 492-3751.

Your support as an administrator will be a valued component to this proposed research. I would be grateful to have the opportunity to complete this inquiry at __________ School. Thank you.

Sincerely,

Shelley M. Griffin, PhD Candidate
Department of Elementary Education, University of Alberta

APPENDIX B

Sample Letter for **Grade Two/Three Teacher** and **School Music Teacher**

Dear ___________________:

I am writing to inform you about a research study I am hoping to conduct in your classroom at __________ Elementary School. As a doctoral student in the Department of Elementary Education at the University of Alberta, it is my desire to examine children's perspectives on their experiences with music in their daily lives, both in and out of the context of school. This inquiry will be the focus of my dissertation research.

I anticipate that the research will be conducted over a three-month period beginning in March 2006. All data collection would be completed by June 2006. The inquiry will include two phases of the research. The first phase will last the entire three months. During this time, I plan to investigate the school musical culture of the grade two/three classroom of children as I observe the daily occurrences in their regular classroom, their music classroom, and during regular school activities (e.g., recess, lunch). All of these contexts will be necessary since each may provide a space whereby children engage in music-making. Being part of the children's entire school day will allow me to become acquainted with them so that mutual trust may be formulated. Throughout the inquiry, data gathering tools such as participant observation, fieldnotes, and informal conversations will be utilized. As the study progresses, the informal conversations may be tape-recorded. It is important to note that my primary focus in the inquiry will be the children, as opposed to you, the teacher. Should parental permission not be granted for a particular child within the class, no data will be collected for that individual.

The second phase will begin at approximately the mid-point of the three months. At this time, I will begin to investigate more specifically how three children within the grade two/three classroom experience music in their daily lives, both in- and out-of-school. They will be selected from those who have emerged as students who feel comfortable in sharing their musical perspectives. In addition to the above mentioned data gathering tools, tape-recorded interviews, student journals, and capturing photographic images of children's musical activity will also be utilized. I anticipate accompanying these three children to contexts out-of-school in order to gain insight into the role of music in their lives away from school. This may entail spending time with their parents or guardians by conversing with them and conducting interviews. No observation or contact will be made with anyone else in the out-of-school experiences.

As the primary researcher, I will carry out the data gathering, analysis, and subsequent writing. If a transcriber is used to assist in the inquiry, I will review the Ethical Standards with him/her and have a Confidentiality Agreement completed to ensure that the ethical procedures are followed. Throughout the inquiry, I will comply with the University of Alberta Standards for the Protection of Human Research Participants. For further information on these standards, please visit www.ualberta.ca/~unisecr/policy/sec66.html

Transcriptions of taped conversations and interviews, as well as drafts of the dissertation will be reviewed by the participants and amended accordingly to ensure that their voices are represented in ways which honour their intentions. All participants will remain anonymous in the study and in any possible future presentations, publications, or teaching lectures which arise from the research. Participants will be identified through the use of pseudonyms. Following the completion of the project, all data gathered will be stored for five years before being destroyed.

Following the completion of the data analysis and dissertation writing, I anticipate coming to your school at a mutually convenient time to share the findings of the study with you, the teachers, as well as any interested administrators or parents/guardians.

If at any time, you have any concerns regarding the project, please feel free to contact me by email, sgriffin@ualberta.ca, or by phone, 492-0924 (office). For further clarification, you may also contact my doctoral supervisor, Dr. Amanda Montgomery at amanda.montgomery@ualberta.ca, or by phone, 492-0914 (office). Any other research concerns may be directed to the Associate Dean of Research, Dr. Ingrid Johnston, who can be reached at ingrid.johnston@ualberta.ca, or by phone, 492-3751 (office).

The plan for this study has been reviewed for its adherence to ethical guidelines and approved by the Faculties of Education, Extension and Augustana Research Ethics Board (EEA REB) at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Chair of the EEA REB at (780) 492-3751.

Your support as a teacher will be a valued component to this proposed research. I would be grateful to have the opportunity to complete this inquiry in your classroom at __________ School. Thank you.

Sincerely,

Shelley M. Griffin, PhD Candidate
Department of Elementary Education, University of Alberta

APPENDIX C

Sample Letter for **Parents or Guardians of Grade Two/Three Class**

Dear ___________________:

I am writing to ask permission to have your child participate in a research study in your child's grade two/three classroom at __________ Elementary School. As a doctoral student in the Department of Elementary Education at the University of Alberta, it is my desire to examine children's perspectives on their experiences with music in their daily lives, both in- and out-of-school. This inquiry will be the focus of my dissertation research.

I anticipate that the research will be conducted over a three-month period beginning in March 2006. All data collection would be completed by June 2006. The inquiry will include two phases of the research. The first phase will last the entire three months. During this time, I plan to investigate the school musical culture of the grade two/three classroom of children as I observe the daily occurrences in their regular classroom, their music classroom, and during regular school activities (e.g., recess, lunch). All of these locations will be necessary since each may provide a space whereby children engage in music-making. Being part of the children's entire school day will allow me to become acquainted with them so that mutual trust may be formulated. Throughout the inquiry, I plan to watch the children and be a participant observer in their classroom. I will also write fieldnotes about their musical behaviours, and have informal conversations will them. As the study progresses, the informal conversations may be tape-recorded. If you choose not to have your child participate, no data will be collected for him/her.

The second phase will begin at approximately the mid-point of the three months. At this time, I will begin to investigate more specifically how children within the grade two/three classroom experience music in their daily lives, both in- and out-of-school. Based on your child's conversation with me in phase one, I will be selecting three students from those whose parents grant permission to investigate their experiences outside of school. I will contact you by phone to confirm your child's participation in phase two. In addition to the above mentioned data gathering tools, tape-recorded interviews, student journals, and capturing photographic images of children's musical activity will be utilized. I anticipate accompanying these three children to contexts out-of-school in order to gain insight into the role of music in their lives away from school. This may involve having conversations with you, conducting tape-recorded interviews, and visiting with you in order to further study how your child experiences music out of the school setting. Since you play such a critical role in your child's development, I would highly value your input to this research. With your permission, we would set up a mutually convenient time to further talk about your child's experiences with music. No observation or contact will be made with anyone else in the out-of-school experiences.

As the primary researcher, I will carry out the data gathering, analysis, and subsequent writing. If a transcriber is used to assist in the inquiry, I will review the Ethical Standards with him/her and have a Confidentiality Agreement completed to ensure that the ethical procedures are followed. Throughout the inquiry, I will comply with the University of Alberta Standards for the Protection of Human Research Participants. For further information on these standards, please visit www.ualberta.ca/~unisecr/policy/sec66.html

Transcriptions of taped conversations and interviews, as well as drafts of the dissertation will be reviewed by the participants and amended accordingly to ensure that their voices are represented in ways which honour their intentions. All participants will remain anonymous in the study and in any possible future presentations, publications, or teaching lectures which arise from the research. Participants will be identified through the use of pseudonyms. Following the completion of the project, all data gathered will be stored for five years before being destroyed.

Please understand that you have the right not to participate in this project. If you do choose to participate, you still have the right to withdraw your child or yourself at any time without penalty, even if data collection has been completed. Your participation will be completely confidential.

Following the completion of the data analysis and dissertation writing, I anticipate coming to __________ School to share the findings of the study with you, the parents/guardians, as well as any interested administrators or teachers.

If at any time, you have any concerns regarding the project, please feel free to contact me by email, sgriffin@ualberta.ca, or by phone, 492-0924 (office). For further clarification, you may also contact my doctoral supervisor, Dr. Amanda Montgomery at amanda.montgomery@ualberta.ca, or by phone, 492-0914 (office). Any other research concerns may be directed to the Associate Dean of Research, Dr. Ingrid Johnston, who can be reached at ingrid.johnston@ualberta.ca, or by phone, 492-3751 (office).

The plan for this study has been reviewed for its adherence to ethical guidelines and approved by the Faculties of Education, Extension and Augustana Research Ethics Board (EEA REB) at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Chair of the EEA REB at (780) 492-3751.

Your support as a parent or guardian will be a valued component to this proposed research. I would be grateful if you allow permission for your child to be part of this inquiry at __________ School. Please complete two copies of the forms below. Keep one for your own records and return the other to me in the envelope provided. Thank you.

Sincerely,

Shelley M. Griffin, PhD Candidate
Department of Elementary Education, University of Alberta

Please check off the appropriate boxes for each Phase of the Research:

Phase I:

☐ I **agree** to have my child, ________________ participate in Phase I of the above outlined research.

☐ I **do not agree** to have my child, ________________ participate in Phase I of the above outlined research.

Phase II:

☐ I **agree** to have my child, ________________ participate in Phase II of the above outlined research.

- ☐ In agreeing to Phase II, I am **also agreeing** to be interviewed and have you visit with me outside of school.
- ☐ In agreeing to Phase II, I am **also agreeing** to allow Shelley to include my child's journal and photographic images for her future presentations, articles, or teaching she wishes to complete.

☐ I **do not agree** to have my child, ________________ participate in Phase II of the above outlined research.

NAME: ____________________ SIGNATURE: ____________________________

TELEPHONE: ______________ e-mail: __________________________________

DATE: ______________________

APPENDIX D

Sample Consent Form for **Grade Two/Three Children**

I, ____________________________________, give my consent to:

(print name)

- have conversations with Shelley Griffin about music.
- talk about my experiences on a tape-recorder.
- be asked to draw or write in a journal.
- have pictures taken of me.

I understand that:

- I may decide that I do not want to be part of the project at any time.
- there is no punishment if I decide to stop being a part of the project.
- I will be able to look at my work and talk with Shelley Griffin about it so that I am okay with what materials of mine she uses.
- my name will not be used.
- no one will be able to tell who I am.

I also understand that the results of my work with Shelley Griffin will be used for her to complete:

- her research project at the University of Alberta (doctoral dissertation).
- any presentations, articles, or teaching she wishes to complete in the future.

NAME: ___________________________________ TELEPHONE: ________________

DATE: _______________________

APPENDIX E

VI. Confidentiality Agreement

This form may be used for individuals hired to conduct specific research tasks, e.g., transcribing, interpreting, translating, entering data, shredding data.

Project title – **The Musical Lives of Children: A Missing Perspective in Elementary School Music**

I, ____________________________, the ____________________________ (specific job description, e.g. interpreter/translator) have been hired to ____________________________

I agree to -

1. keep all the research information shared with me confidential by not discussing or sharing the research information in any form or format (e.g., disks, tapes, transcripts) with anyone other than the *Researcher(s).*

2. keep all research information in any form or format (e.g., disks, tapes, transcripts) secure while it is in my possession.

3. return all research information in any form or format (e.g., disks, tapes, transcripts) to the *Researcher(s)* when I have completed the research tasks.

4. after consulting with the *Researcher(s),* erase or destroy all research information in any form or format regarding this research project that is not returnable to the *Researcher(s)* (e.g., information stored on computer hard drive).

____________________	____________________	____________________
(Print Name)	(Signature)	(Date)

Researcher(s)

____________________	____________________	____________________
(Print Name)	(Signature)	(Date)

APPENDIX F

First Child Conversation Questions

- What are some of the things I am interested in? Why do you think I am in your class?
- If you were me, interviewing children, and the children were experts in music, what would be some interesting things to ask them? What would you want to know?
- What are some of your favourite types of music? Why do you like them?
- What are some songs you know? Where did you learn them?
- Do you do any musical activities outside of school?
- Do you ever do any music in any other classes besides Music? If so, describe.
- If someone asked you to tell them what you know about the word "music", what would you tell them?

APPENDIX G

Second Child Conversation Questions

- Tell me about your Music class.
- Tell me about a favourite time you had in Music class.
- Do you think there are some fun things that you wish you could do in your Music class? If so, what might they be?
- Do you think it's important to have Music in school? Why or why not?
- When you play outside, do you ever do any musical activities? If so, describe.
- If you were to sing a song while playing a game out on the playground, would you think that was music?
- What else would you like to learn about music?

APPENDIX H

Phase Two Parent Letter

May 9, 2006

Dear Parent/Guardian:

I am writing to provide you with an update on the music research project in your child's Gr. 2/3 class at __________ School. As part of my doctoral research, I have been working with all the children since the beginning of March and will continue to do so until approximately the middle of June. It has been enjoyable and enlightening to get to know your child and work with him/her on a daily basis. From my previous communication with you, you may recall that this component is the first phase of the research.

Currently, I am mid-way through the study. At this time, the second phase is beginning. During this phase, I will be working with three children and their families outside of school. I have been in touch with the families of those children. Please understand that all children remain important contributors to the project throughout the entire three months. Please feel free to speak with me at school or contact me by email at sgriffin@ualberta.ca should you wish to discuss your child's involvement in the study. I appreciate your continued support for my current research.

Sincerely,

Shelley Griffin, PhD Candidate
Department of Elementary Education
University of Alberta

APPENDIX I

First Family Conversation Questions

- Tell me about your family.
- How does _________ like to spend her free time?
- Does your child listen to music?
- What are some of her favourite types of music?
- Does she have a favourite artist?
- Do you own any musical instruments?
- Do you like to sing? If so, where and when?
- Do you ever make any music with your child?
- Is there a specific time of day when music is used in your home?
- Do you ever make music as a family?
- What do you think music-making means?
- Tell me about a special time you had as a family where there was music involved.
- Do you remember any feelings associated with this time?
- When ______________ is playing, do you ever notice her using music? If so, describe.
- What can you tell me about your child's involvement in music?
- Do you think it's important to have Music in school?
- Do you think your child sees school Music as different from home music? Discuss.
- Do you think school Music is different than home music? Discuss.
- Final thoughts . . .